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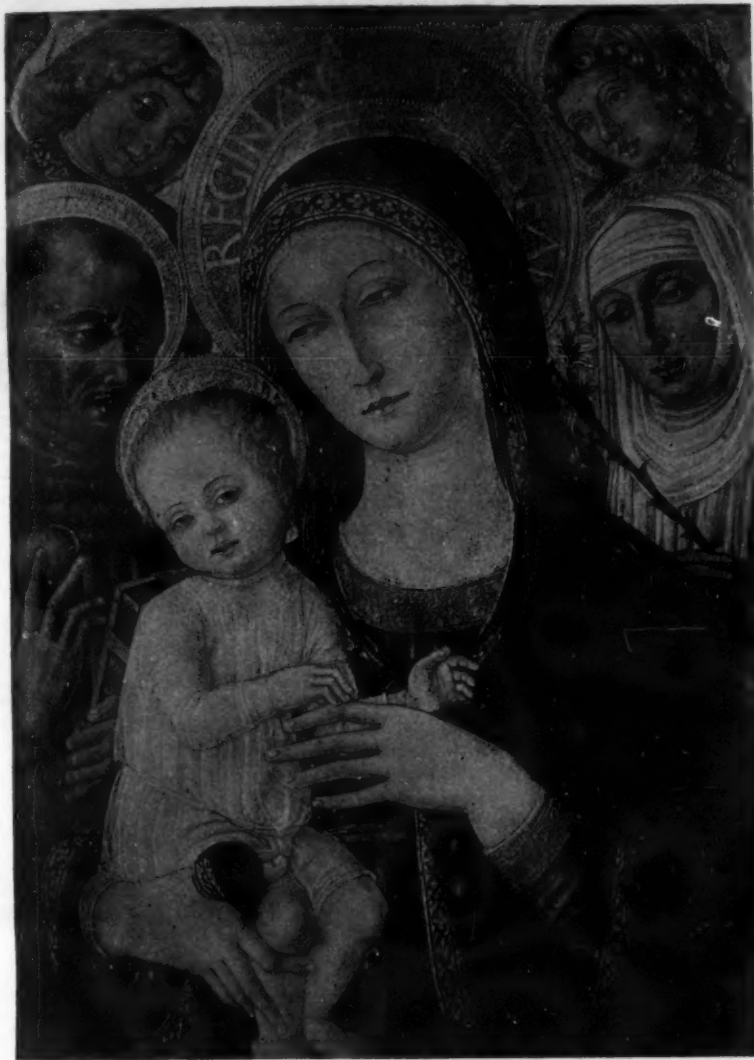
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Presents a Sienese Masterpiece to Detroit



"THE VIRGIN AND CHILD"

By MATTEO DI GIOVANNI

SPAIN STOPS SALE OF MORE ART WORKS

New Law Is Being Invoked to Prevent Traffic in Religious Objects—Prison Sentences Are Expected

MADRID—The Spanish government seems determined to protect the art treasures of the nation. It has already been reported in THE ART NEWS that three *mudejar* ceilings, which a dealer had bought in a convent, had been seized by the government, which also confiscated the purchase money.

A bill was then passed forbidding the sale of works of art which were the property of churches, convents or any other ecclesiastical institution, and making the seller and purchaser jointly responsible.

Now comes news of an incident which will no doubt fall within the provisions of the act. The police learned that from the church of Villamediana, in the province of Palencia, a number of antique objects had disappeared. Detectives were put in charge of the case, and they have just arrested in Palencia the dealer who had purchased those objects from the church.

These included a valuable XIIth century Byzantine painting of the "Flagellation of Christ," two copies of the XVIth century, and two of the XVIIth, two Gothic velvet chasubles, one XVIIth century altar frontal and one Gothic wrought-iron lectern. These objects have been valued at 500,000 pesetas (\$75,000), yet the dealer paid only 800 pesetas (\$112) for them. Some were found still in his possession, others in the hands of antique dealers in Madrid and San Sebastian.

The objects have all been seized by the government. The parties concerned have been arrested and are to be tried immediately. It is thought that sentences of imprisonment will be imposed.

Parthenon Pillars May Be Raised

LONDON—There is every reason to believe that it will not be long before steps are taken to restore the Parthenon by raising the fallen pillars to their original bases. Owing, however, to the extent of the restorations which would be necessary in regard to the walls of the temple, it is considered inadvisable to attempt such a work, hardly any of the original square blocks of marble having been left intact by the Turks.

DETROIT—The Detroit Institute of Arts has again benefited by the generosity of another of its prominent citizens. Mrs. Horace Dodge has lately presented a charming tempera painting on panel, representing the Virgin and Child, by Matteo di Giovanni, a Sienese painter of the XVth century, purchased, it is understood, from Duveen Brothers through Dr. W. R. Valentiner, the director.

Dr. Valentiner is not only delighted by so fine an example by the best Sienese painter of the XVth century, but also regards it as an immense encouragement to the art life of the community. It came from the collection of Sir Philip Burne-Jones, Bart., and its height, including the frame, is 2 feet 5½ inches. The width is 1 foot 10½ inches. Matteo di Giovanni di Bartolo, to give him his full name, was also called Matteo da Siena. He was born in 1435 and died in 1495.

"Destroy 'Diana!'" Says Saint-Gaudens

Sculptor's Son Avers Better Statues for Other Locations Could Be Made From the Original Model

Before sailing for Europe in the interest of the next International at Pittsburgh, Homer Saint-Gaudens gave his opinion of the plan to erect the statue of "Diana" in some other location when Madison Square Garden is demolished. As the son of the creator of the statue his opinion is of unusual interest.

"The statue should be destroyed," was his at first startling opinion. "It would be foolish to take 'Diana' and set her up in an altogether different environment. The figure is 18 feet high; it is made of sheets of copper riveted together. If it were set up on a low pedestal or building, as has been proposed, the statue would be entirely out of proportion to its environment. It would be far better to destroy the statue of 'Diana,' from an artistic standpoint, than to try to preserve it as a relic."

Mr. Saint-Gaudens explained that the models of the statue of "Diana" were still available in the Saint-Gaudens Museum at Cornish, N. H., and that smaller statues could be made from those models which would be far more suitable for preservation than the huge statue on top of the Garden tower.

DARNLEY PICTURES TO BE SOLD MAY 1

Famous Collection of XVIIIth Century English Masters, and Works by Titian and Others, at Christie's

LONDON—It was the fourth Earl of Darnley, friend of practically all the great portrait painters of the XVIIIth century in England, who originated the collection of old masters which is to go under the hammer at Christie's on May 1 by order of the present Earl. Some of the works are known through various loan exhibitions, notably the splendid portrait by Gainsborough of Mrs. William Monk, which was seen at the Agnew Galleries some years ago, but there are also many with which the public is totally unacquainted, among which may be classed a number of family portraits of the Darnley family by Hoppner. This will undoubtedly be one of the most important sales of the year, and coming, as it does, at the commencement of the London season, will certainly be attended by all the leading cognoscenti at home and from abroad.

The works are from Cobham Hall, Kent. The Earl was a large purchaser at the dispersal of the famous Orleans Gallery, and some of the pictures thus acquired by him have in recent years passed into the National Gallery. Most of the Cobham Hall pictures are well known, partly through Dr. Waagen's account of his visit there nearly a century ago.

There are four by Reynolds, all described by Graves and Cronin in their monograph on him—three-quarter lengths of General the Hon. Edward Bligh, in scarlet military coat, painted in 1787, and of John, third Lord Darnley, in peer's gown.

The Gainsboroughs include a three-quarter length of Miss Theodosia Magill, who married the first Earl of Clanwilliam (this is noteworthy in being signed and dated: "T. Gainsborough pinxit Bath," the date being 1765); Gainsborough's famous copy of Van Dyck's group of Lord John and Lord Bernard Stuart, done from the original picture, which was formerly in the Darnley collection; this copy was acquired from Gainsborough's widow by Lord Darnley in 1789. There are two fine family portraits by Hoppner—a whole-length of John, fourth Earl of Darnley, and a smaller one of Lady Elizabeth Bligh when a child of 3 years old.

Among the old masters of other countries, Titian figures prominently with the Orleans group of "Venus and Adonis," formerly in the Palazzo Mariscotti at Rome, and engraved by R. Sadeler in 1610; there are two other Titians from the Orleans collection, "Titian and Aretino" and "Venus and Cupid Holding a Mirror," while a "Salvator Mundi" and "Danae" are ascribed to the same artist. Of the five Van Dycks, one represents Inigo Jones, the famous architect; this was purchased from Sir Joshua Reynolds in 1791.

Campendonk, Modernist, Has an Exhibit



"THE WHITE TREE"

By HEINRICH CAMPENDONK

The Société Anonyme, Inc., presents at its only exhibition this year a group of pictures by the well-known Modernist. Campendonk was among the Germans in the movement led by Kandinsky, the Russian, in Munich, a movement called "Die Blaue Reiter."

American Artists In Paris to Exhibit

Organization Committee of Painters and Sculptors Is Named—Ambassador Herrick to Aid the Show

PARIS—American artists in Paris are pleased by the news that a group of their kinsmen, headed by Me. Albert Legrand, a director of the Association Française d'Expansion et d'Echanges Artistiques, had called on Ambassador Herrick to discuss plans relative to a proposed exhibit of varied works of art by American painters, sculptors, and engravers living in France.

The ambassador expressed a decided interest in the project. The organization committee for the proposed exhibit is composed of Paul Bartlett, sculptor; Walter Gay, Alexander Harrison, Frederick Frieske, Herman Webster, Ernest T. Rosen, Louis Orr, H. O. Tanner, Cecil Howard, Jo. Davidson, Lendall Pitts and E. S. Horton, nearly all of whom are members of the American Art Association, which is taking an active interest in the exhibit.

Borglum's Seated "Lincoln" on Exhibition



"SEATED FIGURE OF LINCOLN"

By GUTZON BORGLUM

Courtesy of the Grand Central Galleries
Among the sculptural works now on view at the Grand Central Art Galleries is this statue by the artist whose controversy with the Stone Mountain Memorial Association has recently caused so much discussion.

BRITISH PRINTS AT BROOKLYN MUSEUM

A Representative Display of Works Not Previously Shown Here Contains 230 by Many Noted Exhibitors

In accordance with the Brooklyn Museum's purpose to introduce unusual phases of contemporary art to the New York public, the print department of the Museum arranged last autumn with Hesketh Hubbard, organizer of the Print Society in England and himself an etcher of distinction, to secure for exhibition purposes a representative showing of modern British print makers with the sole restriction of selecting only those prints which had never been seen before in Greater New York.

The present exhibition is the answer to this request, and affords a unique opportunity to study the immediate condition of the graphic arts among our overseas cousins of the copper plate. About 230 prints have been chosen by Mr. Hubbard and the selection has been made without respect to group or school. The general impression is one of technical excellence and individuality in representation, and while such men as Bone, McBey and Cameron are not included because their prints are as frequent and familiar in Fifth Ave. as in Bond St., the matter of the graphic arts seems to be in the hands of a most competent if not particularly imaginative group of gravers.

Frank Brangwyn's four contributions make a fine effect with their scintillating masses of masonry and their swirling, swaying incidental figures and fixings. Two large plates and two small show his powerful and dramatic sense of design and composition. Here is imagination of a large order, but it is so often suggestive of the theater that it fails to grip the spectator. His sweeping style envelopes the beholder like some muffling cloak.

Percy Smith's interesting plates are perhaps the outstanding ones where mood and basic ideas are developed; his macabre picturizations have a gripping sense of vision about them and rather throw into conventional relief the average British print. Neither is there much concern displayed in the intensive findings of the modernists. C. R. W. Nevison's designs have something of the French verve of mass and line, and Robert Gibbings' single woodcut hints at the cubistic contentions of the abstractionists. Otherwise the emphasis is on pure representation of the Méryon school, with of course such deviations as each individual outlook warrants.

One notable impression from this British show is the general concern with the aquatint. Technically the average is very high. Laura Knight's three

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plates of combined etching and aqua-
 tint are very appealing, broadly stated,
 and full of humorous observation. Span-
 ish dancers and Bank Holiday types are
 her models, and she gives them a direct
 and vigorous delineation. W. Lee-Han-
 key has two typical figure studies here,
 and H. Rushbury's three French archi-
 tectural prints are probably the finest of
 their kind in the exhibition. "Canal de
 La Douane" is a splendid piece of de-
 tailed work, and "La Rochelle" and
 "Lindis Farne" are brilliantly managed.
 H. Schroder's aquatint "Oxford" is
 full of charm, as are C. H. Shannon's
 four lithographs of lithe female figures
 and little children. G. L. Brockhurst's
 four heads are delightfully free and
 fresh, and George Clausen's contribu-
 tions are decidedly handsome. Oliver
 Hall sends four handsome landscapes
 that are full of painter's quality, and
 Martin Hardie's "Sunset in Scotland"
 is strong and arresting.

The group of color plates includes
 such expert print makers as Mary Bat-
 ten, John Everett, Edward J. Detmold,
 and Edgar L. Pattison. Charles Sims
 has an interesting group of plates, and
 among other exhibitors must be men-
 tioned Hester Frood, Hesketh Hubbard,
 Ethel Gabain, George Gascoyne, R. R.
 Gill, George Harrison, Alfred Hartley,
 Margarite Jones, J. Knight, Sydney Lee,
 E. Lumsden, Iain McNab, W. Monk,
 John Nicholson, Job Nixon, Ian Strang,
 John Greenwood, R. C. Peter, Eileen
 Soper, George Soper, L. R. Squirrel,
 and E. A. Verpilloux. —R. F.

Portraits by Da Costa

Marie Sterner is showing portraits
 by John Da Costa at the Jacques Se-
 ligmann Galleries until March 28. In
 spite of his twenty years' affiliation
 with us, this British painter preserves
 his international reputation and re-
 turns occasionally to paint some
 notable in his own land and to exhibit
 at various European capitals. One of
 the paintings in this exhibition, "The
 Dancer," a little girl in a dark dress
 and blue hair ribbons with her skirts
 spread gracefully, has recently arrived
 from Europe, where it appeared in a
 number of important exhibitions.

The quality which Mr. Da Costa
 possesses in greatest measure is the
 ability to combine simplicity with dis-
 tinction, to seem to be merely direct,
 but in reality to be subtle. Much of
 the grace and charm that are his own
 thus seem to become the sitter's. The
 presentment of Mrs. Rhoda Tanner
 Doubleday in white satin, the figure
 placed rather low on the canvas and
 the background only slightly more
 mellow than her lustrous gown, is one
 of the most engaging. The slight
 smile that gives the face so much gra-
 ciousness is beautifully done. An-
 other handsome portrait is of Mrs.
 George Bell in blue.

The most recent painting in the ex-
 hibition is the portrait of Andrew W.
 Mellon, which is most sympathetic in
 its searching after character quality.
 There is an appreciation of the intel-
 lectual quality of the man, of his sen-
 sitiveness and, not least, of his evident

weariness, which the Secretary's duties
 might very well account for, although
 in this case there is a suggestion of
 something not altogether physical
 about it.

Another recent portrait is of J. B.
 Duke, done in dark tones which con-
 trast with the subdued gray tonality
 of the Mellon portrait. A profile of
 a little girl, lent by Mrs. James S.
 Cushman, is exquisitely painted and is
 like a memento of the great XVIIIth
 century whose traditions it preserves
 without imitation. —H. C.

Adams' Portraits of Artists

Continuing the recently adopted pol-
 icy of one-man shows at the Grand
 Central Galleries is the exhibition of
 portraits of noted American artists by
 Wayman Adams. This facile portraitist
 has been particularly attentive of late
 years to the pictorial qualifications of
 his fellow artists, and from time to time
 these interesting portraits have appeared
 at the big annual exhibitions. Now,
 for the first time, however, he has
 grouped a number of them together and
 the result is proving of great general
 interest to the art world.

With the exception of Leopold Auer,
 the famous Russian violinist and
 teacher—who may or may not have be-
 come Americanized by now—the list of
 celebrities has to do exclusively with
 native talent, mostly with brethren of
 the brush. The robust likeness of Child
 Hassam, with a vivid green scarf and
 brown gloves making fine accents in the
 color scheme. Then comes Joseph Pen-
 nell in rather atmospheric and intimate
 guise, portrayed at the printing press.
 Mr. Adams' summary style is well
 suited to these swiftly sensed glimpses
 of men of the palette and brush, and
 the vivid presentation of George Elmer
 Browne in a bright blue painting smock
 and all alert to the delights of the
 painting game is perhaps the high point
 of the exhibition.

The portrait of Hayley Lever is rich
 in tone and color, rather more solidly
 put together than usual, and the likeness
 of John Noble is an interesting piece of
 characterization. Mr. Adams is slightly
 inclined toward the caricaturist's point
 of view at times, whether through ex-
 cess of speed in his technical equipment
 or through intention it would be hard
 to say. The Sidney Dickinson portrait
 is a striking example of this attitude, as
 is the one of Oliver Saylor, the author.

Edward W. Redfield is seen in all the
 panoply of winter landscaping, fur coat,
 palette, snowy background. Bruce Crane
 appears in studio garb, and Horatio
 Walker is shown palette in hand. The
 other members of this distinguished co-
 terie are Glenn Cooper Henshaw, Ed-
 ward G. Kennedy, Samuel T. Shaw, and
 Archibald Browne. For good measure a
 small sketch of Giovanni Martinelli has
 been added to the group. This sketch
 portrait was done in one of Mr. Adams'
 classes at the Grand Central Art School
 hard by the galleries in an incredibly
 short space of time and illustrates the
 painter's flair for rapid characterization.
 —R. F.

Meyer's Fantasies at Babcock's

The exhibition of paintings by Her-
 bert Meyer at the Babcock Galleries
 affords another proof that the seeing
 eye of the painter is something de-
 cidedly worth having. The casual vis-
 itor to the Dorset region of the State
 of Vermont might not be particularly
 aware of the charming denizens of
 those woods and vales until he had
 run across some of Mr. Meyer's paint-
 ings, but it is certain that ever after
 he could not help but see something
 of the fleeting forms of dryad and
 nymph so plausibly set forth by this
 American painter as he wandered
 through the Dorset countryside.

Mr. Meyer is a fantastic landscapist
 whose individual style of painting and
 color schemes have arisen in answer
 to his unusual needs. He prefers to
 understate his modern mythologies, to
 give them only a glancing emphasis
 sufficient to arrest the attention and
 then to let the matter take its course.
 There is a certain melting quality in
 his work, a vaporous mingling of fact
 and fancy that is refreshing. His
 tonalities are fresh and appealing, and

his color ranges sit just on the edge
 of the rainbow.

The figures which are shyly intro-
 duced into these landscapes for rea-
 sons of focality are perhaps the point
 where Mr. Meyer is least authentic.
 They lack the fleet and vigorous lines
 that one commonly associates with
 guardians of the wilderness and the
 grove, but they serve their decorative
 purpose in his pleasantly lyric com-
 positions.

The water colors are the best of
 Mr. Meyer's offerings, since he ren-
 ders his effects in this medium with a
 lighter touch and coloration.
 "Voices," "Pygmalion," "Golden Age,"
 and "Tones of Dorset" are some of
 these, while among the larger oil
 paintings are found "A Winter Fan-
 tasy," "Allegory of Spring," "The
 Calm Valley," and "Earthly Paradise,"
 the latter a panoramic vision of roll-
 ing countryside and groups of nymph-
 like figures in fine tonal relationship.
 —R. F.

Pennoyer Has a Big Exhibit

The Ainslie Galleries have an ex-
 tensive exhibition of portraits and
 landscapes by A. Sheldon Pennoyer
 until March 30. Mr. Pennoyer, who
 is especially successful with portraits
 of men, reveals in his presentment of
 James A. Stevenson, the sculptor, his
 very considerable draughtsmanship.
 Portraits of Paige Montague, seated
 out of doors and, to judge by his cos-
 tume, ready for a game of golf, and
 of Robert R. Jackson, his gun under
 his arm, out hunting, and the in-
 formal and quite animated portrait of
 Cole Younger, with his brown hunt-
 ing shirt open at the throat, form a
 quite intimate introduction to each of
 his subjects.

Equally intimate and characteristic,
 we feel sure, is the portrait of Cecil
 St. George in his quite unique dark
 blue velvet lounge suit which the slen-
 der arms of a red chair enhance so
 decoratively. Of the portraits of
 women that of the Princess Marie
 Yedigiarova is the best. She is gowned
 in black.

The landscapes include a number
 of Italian subjects, among which are
 "Olive Trees—Tivoli," "Villa d'Este in
 the Moonlight," and "Stone Pines—
 Naples." There are many landscapes
 from Connecticut, around Marbledale
 and Litchfield and in the Naugatuck
 Valley, and these the artist paints with
 the familiarity of a spot long known
 and loved. "The White Shack" makes
 some interesting observations on tonal
 values. There are a number of small
 pastels which, because of their fresh-
 ness of color and general spontaneity,
 take precedence over the oils. There
 is one with a silvery gray barn and
 some chickens which is unusually
 pleasing. And among the Italian sub-
 jects there is "Frascati Market," also
 in pastel, in which a big green um-
 brella plays a decorative part.—H. C.

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KROLL'S LANDSCAPES BALANCE HIS FIGURES

His Present Exhibition Shows a
Happy Faculty for Handling Fig-
ures Amid Outdoor Surroundings

The paintings and drawings by
Leon Kroll which are shown at the
Rehn Galleries until April 4 are ex-
hibited under the joint direction of
Mr. Rehn and Marie Sterner.

There is a nice balance between
Mr. Kroll's landscapes and figure
paintings which in this case contain
so equal a division of the artist's
abilities as to preclude favoring one
over the other. "Enter Viette" and a
nude before a low-arched doorway are
important arguments for considering
Mr. Kroll preeminently as a figure
painter, but there are landscapes such
as "The Pear Tree" and "Spring-
Woodstock" to draw the eye and the
spirit.

The artist has a particularly happy
faculty for handling figures in land-
scape, for giving them a harmonious
and inevitable place in the rhythm to
which he is so sensitive in nature.
The figures that surround the ham-
mock in "The Pear Tree" strengthen
the fundamental lines around which
the composition is built, but they are
not puppets serving the artist me-
chanically. They live within the land-
scape without dominating it; they
neither usurp more than their share
of importance nor lose their identity as
individuals.

"Viette," whose head is also painted
and drawn with much vitality, appears
as the subject of the big, full-length

picture called "Enter Viette," in
which, gowned in gleaming yellow
satin, she steps up a low flight of
steps, one white-shod foot and ankle
showing between the clinging folds of
yellow that drop from the bent knee.
It is a painting of great poise, strong
in its rendering of form, ingratiating
in color and texture. The nude, a
half-length, in pale brownish tones
broken only by the white and yellow
draperies, presents an interesting
union of color. Mr. Kroll makes color
a part of his conception; he builds
with it, and escapes entirely from the
"black-and-white" effect. —H. C.

Karl Anderson's Idyllic Paintings

For the second time during the
present season the Durand-Ruel Gal-
leries have been given over to Ameri-
can art. This long-established home
of the French masters is now devoted
to the showing of canvases by Karl
Anderson, whose delicate art has been
known this long while in part but
seldom in such quantity as now.

He is an accomplished tonalist and
a maker of attractive idyls. He ranges
through the gentler phases of the hu-
man round, painting his gentle ladies
and his sweet children in gardens and
groves far removed from the madding
throng. Even when his figures are
engaged in the more rigorous prac-
tices of the garden, there is a distinct
sense of detachment and leisure about
the performance.

Now and then Mr. Anderson merges
the base of his idyls from the natural
to the imaginative and slightly sym-
bolic, as in the "Serenade," where a
Pierrot-like musician makes impas-
sioned appeal to his brightly garbed
inamorata, and in the "Triad," where
a nude figure, a seated Buddha, and a

sort of Madonna type are curiously
brought together. Twice in this
painted record the elements are loosed
in power, and his biblical "Flight"
and his "Summer Storm" are set down
with vigorous realization of dark
cloud and driving winds. Elsewhere
the mood is peaceful, pastoral.

"Her Ladyship" is most typical of
this artist's powers, both in sentiment
and in design; the principal figure is a
golden-haired young miss standing
under her sun-flecked parasol in some
garden spot, with an attendant nurse-
maid on her knees at one side and a
large dog at the other. It is a simple
group, yet the artist has invested it
with much tender meaning and inter-
est. "Children With Parasols" is not
as happy in scale or composition, be-
ing something ragged in its make-up.

There are two portraits, one of a
woman in a black-and-gold gown han-
dled decoratively, the other a likeness
of his firm friend, Frederick C. Frie-
seke, painter of gardens and interiors,
done very loosely and with a gay,
sunny palette. Charm of soft color,
and individual taste in composition and
subject matter, and a certain remote-
ness from the turmoil of the world
characterize this artist's work. A cer-
tain fragrance emanates from his art,
that "fragrance of the invisible beauty
of life," to use the painter's own
words. —R. F.

Salmagundians Show Water Colors

The annual exhibition of water colors
and pastels at the Salmagundi Club in-
cludes many interesting examples of
these delicate arts, although the average
is not as high as in the two preceding
shows of this artistic fraternity this
season.

If there were prizes to be distributed
on this occasion, John F. Carlson's
lovely "Ice-Bound Canal" should surely
be honored with one of the highest.
Doubtless he is hors concours in most
every department of the painting game
by now, and wouldn't be let into the
prize group again. But there is always
room for praise and this is certainly
his in full measure. How he achieves
his romantic mantle of tone over his
prosaic foundation of fact is something
of a mystery, and this present example
of his water coloring is one of his best.

John E. Costigan is in the prize group,
too, giving a stirring account of himself
in his "Study of Girl at Brook." Harry
A. Vincent, whose work is always full
of the so-called "painters' quality" has
sent a delightful vision of "Venetian
Freighters" that is well up to his pic-
torial standards.

Elsewhere the discerning visitor will
enjoy such items as Charles S. Chap-
man's two paintings, "The Open Woods"
and "The Canyon," the clear, simply
contrived pictures by J. Olaf Olson,
William H. Crossman's handsomely

toned "Old Head Stones," the four con-
cise little water colors by Edward A.
Wilson. Glenn Newell's vigorous and
colorful interpretation of the covered
wagon entitled "The Indomitable
Spirit," Sigurd Skou's boldly rendered
still-life pieces, Wayman Adams' atmos-
pheric but briefly set down "North-
Key West," George Pearse Ennis' New-
foundland series, Harry de Maines
four smartly designed paintings, John
Wenger's decorative still life, Walter
Farndon's pale shore scenes, and F. Ten-
ney Johnson's richly toned "Incoming
Fog."

Other interesting contributors are
George Elmer Browne, Gordon Grant,
Spencer Nichols, Victor Julius, Fred-
erick K. Detwiller, Julius Rolshoven,
Tony Sarg, Louis Kronberg, Harley
Perkins, Edward Dufner, William Auer-
bach-Levy, and Ismael Smith. —R. F.

Lay, Landscape Architect

This is garden week in the New
York galleries, which makes a pleas-
ant tying-up of interests with the
flower show, although when Charles
Downing Lay's exhibition was ar-
ranged last year to occur at this time
at the Kraushaar Galleries it was not
known that it would coincide with so
many other exhibitions of similar in-
terests, such as those of the Garden
Club of America and the American
Society of Landscape Architects. This
concurrence, however, is most advan-
tageous for both exhibitors and pub-
lic, for it has made a great deal of
related material easily accessible.

Mr. Lay, who was for a year and a
half engaged by the Department of
Parks in New York City as its land-
scape architect, shows his plans for
Battery Park, Madison Square Park,
John Jay Park and Bryant Park, and
also for Linden Park, Queens, which
is charmingly described as "an exist-
ing pond preserved for the delight of
the young, and its surroundings im-
proved for the pleasure of their
elders."

Although it may be difficult for the
average person to visualize the com-
pleted garden from the plan, it is by
no means impossible, if one uses a
little imagination, to realize the charm
of the estate of S. Forry Laucks at
Wrightsville, Pa., with its long vista
toward the Susquehanna River. There
are photographs as well as the origi-
nal drawings for this estate, and
among the former is one of a gate in
iron with a grape-leaf design of Mr.
Lay's own contriving which is delight-
ful. Among the other photographs
are those of three polychrome iron
grills for the garden of Elbridge L.
Adams at Great Barrington, Mass.

The only sculpture which appears in
any of Mr. Lay's gardens are the
bronze dolphins of Gaston Lachaise.
Mr. Lay may perhaps feel that con-

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ventional garden sculpture is worse
than nothing. In Mr. Lachaise he
recognizes an artist who is capable
of making a genuine addition to the
character of the spot. —H. C.

Paintings by Miss Curtis

There are some interesting pictures
in the exhibition of landscapes which
Ida Maynard Curtis is holding at the
Ralston Galleries until March 28. One
of these is a California landscape in
which the blue-and-green mass of the
Sierra Madre Mountains is seen from
a golden valley floor. The fine, slen-
der leaves of a eucalyptus tree drop-
ping down from the top of the picture
tell of the presence of some unseen
tree beyond the foreground, and strike
a decisive note in the tender color
which prevails throughout the rest of
the picture.

There are a number of small
sketches, such as "Snow Storm on
Fifth Avenue" and a little painting of
the pines on the California coast,
which are vivacious and charming; the
atmospheric quality of the former is
especially commendable. Miss Curtis
is almost unfailingly successful with
her high-keyed, subtle effects, another
instance being a Provincetown water-
front scene with the water a pale, sil-
very blue.

Among the Bermuda subjects choice
falls on those of a house with a poin-
settia nearby, covered with its flaming
blossoms, and one of some steps with
a little native girl leaning against the
wall of a house. These are finer than
the big landscapes of more brilliant
lighting effects and somewhat harsh
color painted in the tropical forest.

Another phase of this artist's inter-
ests is the big New York picture, one

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of her best also, which she calls "Chimes of a Great City," whose title is suggested by the silvery towers of the tall buildings that indeed seem like the slender columns of the musical instrument. The picture bears inner evidence of untiring observation of the subtly harmonized color that makes up the great expanse of roof tops.

—H. C.

Flowers by Isabel Whitney

Isabel Whitney is one of the painters of flowers who, among however many painters of the same subject she appears, always manages to leave an impression of her own individual way of painting. The elements of her style are those of simplicity itself; her flowers have a way of spreading themselves quite naturally and without any too obvious attempt at design on a perfectly plain expanse of paper. Very rarely does any paint mar the creamy emptiness of her backgrounds.

The flaming intensity of her cocombs, the ethereal vitality of her lavender campanula and the velvety richness of her petunia make these water colors distinctly refreshing.

An introduction of a bit of still life in the porcelain figure in the "Vestal Virgin" adds not only color but grace of line. The pencil line remains in evidence in many of these pictures and helps not a little in sustaining the general delicacy of effect.

Miss Whitney is also showing some decorations in climate-proof fresco which offer possibilities in the way of unique decoration. Her designs are perhaps slightly involved for decorations of this type, but they have, like all of her work, the stamp of individuality.

—H. C.

Adelaide Lawson Exhibits

Adelaide Lawson has made of her studio at 134 West 4th St. a very successful exhibition gallery for her paintings, which will be on view in the afternoons until March 31. Miss Lawson, whom Mr. Gregg in his introduction to her catalogue likens to Marie Laurencin in France and Gwen John in England, expresses herself with a distinctly unaffected naïveté, a word which in this case is used without even a hint of its somewhat derogatory connotations.

Although she does not create her world and her people, as Marie Laurencin does, she gives an individual

account of what she sees in the world about her. She makes amusing comment on the color and activity of the circus, the church social, the county fair, the Chinese theatre. She sees a great deal of detail at once, and in order to incorporate all she sees, she simplifies it, but she keeps the essential spirit in the sparing statement.

There are four rather large paintings of fishermen with their catch which harmonize their simplicity of line with a most restrained and grave palette; they show the artist's talent for sustaining a determined relation between the elements of her design.

—H. C.

Garden Club of America Exhibits

A radical departure in the matter of the yearly exhibition in New York has been made by the Garden Club of America in its present tenancy of the Ferargil Galleries. The main gallery has been treated scenically to resemble the terrace of a Chinese house and garden, and against a back drop of Oriental flavor a raised flag terrace has been set with flanking posts and gateway of Chinese vermilion and the representation of a Chinese mansion with tiled roof and all.

Here and there are hung old Chinese paintings relative to gardens and flowers from the Peterson collection, while all about the gallery are potted cineraria from palest pink to rich violets and blues. In the sculpture court below plants and flowers are set about in great profusion among the attractive marbles and bronzes, bringing out many interesting ideas relative to terrace, loggia, roof, and balcony gardening which is the special feature of this year's exhibition. A large range of American sculpture is on view as well as a varied showing of modern potteries.

Among the many items on view in the galleries are two six-fold Chinese screens lent by Yamanaka and Company, decorated pottery and glazed tiles by Varum Poor, and sculpture by Eugenie Shonnard.

—R. F.

Pictures by Sybil Dowie

Sybil Dowie is showing oils and pastels at the Ainslie Galleries until March 31. The artist is a member of the Pastel Society of London. She shows portraits, flower subjects and sketches of the French and Italian Riviera. Her flower pictures comprise some pleasing color arrangements and the Mediterranean sketches have considerable vivacity.

Among the portraits her pastels of children are the most successful.—H. C.

J. J. Pfister at Holt Gallery

A group of oil and tempera paintings by Jean Jacques Pfister is on view at the Holt Gallery through the month. The subject matter of these landscapes ranges through the picturesque spots of Switzerland, California, the Adirondacks, and Bermuda.

With one exception perhaps, these canvases have never before been exhibited in New York. They show an easy command of the landscapist's art, an assured sense of pictorial powers in operation. At times the style becomes marked, as in "San Francisco Bay" with its pale trees and sea beyond, or in the somewhat sketchy "On Pacific Waters" and the nicely made "Sacramento River."

One of Mr. Pfister's Alpine series shows the twin peaks, Castor and Pollux, in their eternal white mantling; elsewhere the tale runs by seaside, river, march, and mountain with equal facility and pleasure.

—R. F.

Flower Paintings at Ehrich's

English gardens and flowers are set forth in the present exhibition at the Ehrich Galleries by Frank Galsworthy in all their profusion of bloom and border. The cultivation of the gentle art of gardening has always been one of England's triumphs, and Mr. Galsworthy's limning of her floral supremacy strikes a happy note at this particular moment, when spring and its mysterious perfume is beginning to steal into the sunny air.

This flower painter is a specialist par excellence, practically to the point of botanical accuracy in his work; and while many of his flower pieces are distinctly decorative, the feeling of interest is primarily in the flowers themselves. The outstanding item in the exhibition is the series of twelve water color paintings which depict the flowers from the artist's own Surrey garden month by month; in each picture a large cluster of variegated blooms is seen according to the calendar month, and the progression from winter bloom to first spring efflorescence, through summer riot to autumn, and so again to winter is a very classic and important document.

There is something very appealing in the December cluster, with the mistletoe and red berries and all the delightful winter garden findings, set off by a

purple iris in full bloom. Somehow the idea of England and her gardens running the year around comes happily through this group of paintings.

Another interesting point in the show is the set of four large water colors which also run chronologically through the seasons, and he has called them "Gentle Folk" (Spring), "Importance" (Summer), "Pomp and Glory" (Autumn), and "Gleanings" (Winter). They are careful compilations of fact, charmingly achieved in the best traditional manner of the English school of water coloring. The garden scenes are sensitively seen, but seem a little pallid and something lacking in sunny splendor. Elsewhere the flowering tale runs through masses of brilliant cineraria, dahlias, chrysanthemums, delphiniums, phloxes, carnations, rhododendrons, marigolds, and what not.

—R. F.

Trenton Inter-State Fair Asks

Artists to Exhibit Their Work

TRENTON—The Trenton Inter-State Fair Association holds each year, during the annual fair period, a free exhibition of paintings and sculpture, in which is shown the best work obtainable of representative American artists. This year the fair will be open from Sept. 24 to Oct. 3.

The coming exhibition will be confined to paintings in oil, and a few pieces of work in bronze, stone, plaster or terra cotta. A limited number of painters and sculptors, selected from leaders in American art, will be invited to contribute examples of their work.

Other artists who may desire to send work are assured that their contributions will be welcome. Their work, however, will be submitted to a competent jury.

Entry cards will be sent upon request and the association will pay the expenses of contributions from New York and Philadelphia.

Prizes for Textile Designs

Prizes amounting to \$750 were awarded to the following in the ninth annual textile design competition held under the auspices of the Art Alliance of America: Robert M. Reed, Virginia E. Oberholser, Anna Wille, Innes Driscoll, Sara Lois Wood, Marie Szach, Julia Goldman, Eleanor Stewart, Mary Starr Taylor, Anita Kane, Alice M. Hurd, Mrs. W. M. Miller and Cornelia P. Nelson.

PASSPORT CONTROL ENDED IN MUNICH

Art Treasures of the City May Now Be Enjoyed by Visitors as in Pre-War Times—No Duty on Exports

MUNICH—It seems that Americans are not yet informed that the police authorities have at last abolished the annoying system of passport control which was a burden to all foreigners staying at Munich. One is relieved now from the oppressive feeling of constant control and is able fully to enjoy the architectural beauties of the city, the museums and art collections which contain so many objects of international reputation.

Special attention is called to the newly opened Staatsgalerie, in which only the best specimens of international modern paintings, dating from about 1870 to the present time. The Deutsches Museum, the greatest existing museum for technical institutions, architectural art, etc., to which treasures the United States has so largely contributed by gifts, has at last been opened and forms a new and important attraction to Munich as an international center of art and industrial genius.

Another reform shows the willingness of German authorities to make the stay of foreigners as agreeable as possible. Neither export duties nor taxes are henceforth to be paid on goods bought in Germany.

Apart from that, Bavaria, and especially Munich, is at present the safest and calmest part of Germany in political matters. Last, but not least, the reduced hotel prices give to foreign art lovers and students the chance of a stay in Germany similar to that in pre-war times.

Peale's "Washington" for D. A. R.

WASHINGTON—The Rembrandt Peale portrait of George Washington has recently been purchased from the estate of the late Senator Brandegee by Mrs. Anthony Wayne Cooke, president of the National Society of the Daughters of the American Revolution, and presented by her to the society. The portrait now hangs over the rostrum of the assembly room of Memorial Continental Hall, Washington. The price was \$3,050.

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17 METCALF WORKS BURNED BY HIS WISH

Twelve Others Set Aside by His Executors for Possible Destruction as Not Measuring Up to His Art

The will of Willard L. Metcalf, landscape artist, who died March 9, leaves his entire estate to his two children. The value of the estate was not indicated in the will.

He authorized the executors of the estate "to destroy any paintings which, in their judgment, they may deem for the best interests of my estate should be destroyed."

His two children are to inherit the estate, and in the event of the death of both children, before reaching the age of 25 years, the will provides that the entire estate be given to the American Academy at Rome.

In accordance with the will, twenty-nine of his paintings and drawings were later burned or set aside by his executors to be destroyed through their failure to measure up to the best standards of his art.

The executors are Charles A. Platt, architect; Wallace Morgan, illustrator, and Albert Milch, art dealer and professional representative of the painter. All three were his close personal friends.

"Twelve paintings, representative of both Mr. Metcalf's early and late periods, have been set aside," Mr. Milch said. "They will never go into any exhibition that may be held of Mr. Metcalf's most remarkable work. They may be burned, though a future conference of the executors is to determine that."

Last Sunday the executors spent several hours going through the paintings and drawings left by the painter in his studio apartment at the Hotel des Artistes. Two French landscapes painted by Mr. Metcalf while he was studying and painting abroad in company with Theodore Robinson, the American painter, probably as early as 1887, were singled out, Mr. Milch said, and burned. He said the only interest they had was the sentimental one of serving as souvenirs of the artist's student days.

Mr. Milch added that fifteen academic drawings, also the work of Mr. Metcalf's student period, were collected and destroyed with the paintings. The twelve canvases that were set aside temporarily were regarded as inferior to his best, and would probably have been destroyed by the painter, had he lived.

The importance of such a provision as made by Mr. Metcalf cannot be over-estimated, it was pointed out, when it is considered that inferior paintings of many artists are permitted, after their death, to circulate among collectors often to the detriment of the artists' reputations.

George R. Barse Tells Why Vedder Lived for Sixty Years Abroad

CHICAGO—Because he could hire a model for \$18 a month, and other conditions were relatively easier, Elihu Vedder, the American painter, chose to spend more than sixty years in Rome rather than in the land of his birth. George R. Barse, Vedder's neighbor on the island of Capri, who has just brought here an exhibition of some of Vedder's works, talked

Paints Portrait for a University Hall



"MRS. HORACE ESTABROOKE" By BENA VIRGINIA FRANK
This portrait, with that of Professor Horace Estabrooke, also painted by Miss Frank, is to be hung in Estabrooke Hall, University of Maine.

about his friend and confrère upon his arrival.

"For that same reason I make Capri my home," Mr. Barse said, "and probably similar reasons influence some of our other American artists to spend most of their time abroad. In this country I would have to pay \$1.25 an hour for a model, and engage her from an agency. I could never adjust myself to this cut-and-dried, standardized way of working. Perhaps the younger men can, but I am of the old school."

"Over there I hire a model to pose for me exclusively, and it is understood that she is to pose whenever I need her and as long as I wish. I pay her \$15 to \$18 a month, and when I am away she can work at anything else she desires."

No Memorial Show to Foster

LONDON—The centenary of Birket Foster passed without a memorial exhibition, though rarely has any artist been so distinguished of late by the rise in the estimation of the art lover. He was of the tribe of painters who thought that Fortune was indeed smiling when a work fetched £100, and many a charming study of English landscape from his brush was parted with for nothing more ambitious than a "five." Close upon £2,000 was the price given last year for his "Sunset on the Thames at Greenwich."

TALENT IS DRAWN TO FONTAINEBLEAU

School of Fine Arts in Historical Palace Maintained by the French Government for American Students

The Fontainebleau School of Fine Arts for American Students, opened in 1923 at the Palace of Fontainebleau, France, has issued its catalogue and reports which indicate that the school has attracted many talented students. The course is a brief one of three months only, from June 25 to Sept. 25, and is designed as "a sort of post graduate school for advanced students, who, under an intensive system of instruction, can benefit by their unique surroundings."

There are courses for the painters and sculptors, also special work in tempera fresco and mural decoration, courses in architecture and allied arts and in music, lectures for all on the various branches of art, and classes in French and French history, while excursions by motor bus to chateaux, churches, and monuments of interest in the neighborhood of Paris further familiarize the student with French art and architecture and its development.

The Fontainebleau School is a development of the educational system provided immediately following the armistice by the American government for the American soldiers still in France, a training school for architects, painters and sculptors being formed in the Pavilion de Bellevue near Paris. The progress made by the soldier-students during those first three months created a desire for the continuation of the work another season, and the French government aided the project through the ministry of fine arts.

The number of students in the school of painting, sculpture and architecture has been limited to one hundred. Applications for admission should be made, for architects, to Whitney Warren, and, for painters and sculptors, to Ernest Peixotto, care Fontainebleau School of Fine Arts, National Arts Club Studios, 119 E. 19th St., New York. Board, lodging and tuition fees, with the trips by motorbus included, are 5,000 francs for term of three months, payable in advance at the New York office. The registration fee is \$10. Thus with minimum rates on steamers obtainable through the school, \$500, at the present rate of exchange, should represent the entire cost of a summer spent at the school.

The school is under the directorship of Victor Laloux, while the resident director is Jacques Carlu and the faculty includes MM. Bray and J. P. Alaux (architecture); A. F. Gorguet, Jean Despujols (painting); Baudouin, St. Hubert (fresco); Saillens (history), besides other distinguished visiting professors and lecturers. The Massachusetts Institute of Technology provides a prize of 1,000 francs in the department of architecture.

FRENCH ART POPULAR IN SAN FRANCISCO

Over 240,000 Visit Inaugural Show in the California Palace of the Legion of Honor—61 Works Sold

SAN FRANCISCO—The inaugural exposition of French art in the California Palace of the Legion of Honor has aroused San Francisco to a new and greater appreciation of art. And now that the exhibition is drawing to a close—some part of it will remain on view until the middle of April—it is of special interest to learn that many of the treasures will remain here permanently in private collections.

Arrangements were made with the United States government and through the office of the French consul general here to permit the sale, under certain conditions, of pieces in the collection. Almost all the works of art, excepting those in the retrospective group, are for sale, and up to date sixty-one works have been sold. Nearly all of these will remain in California and many of them in San Francisco.

Hope is expressed in the art colony in this city that other paintings, sculptures and works in the decorative art section, now on display, will be sold and will find homes in San Francisco. For by this means it is aimed to encourage the French artist and make possible the exhibition of new collections from France in the near future.

The attendance up to the middle of March was in excess of 240,000.

The works shown range from the classic period and Ingres down to Toulouse-Lautrec and Van Gogh. Bourdelle and Pompiere are among the sculptors represented. Tapestries, engravings and medals are included. The director, Cornelia B. Sage-Quinton, has received many compliments on the success of the show.

Editor of The Antiquarian Resigns

Miss Esther Singleton has resigned as editor of The Antiquarian.

BRANGWYN EXHIBIT EXTENDED ONE WEEK

Boston Artists and the Public Attending the Display at the Vose Galleries in Crowds—Many Sales

BOSTON—The great interest aroused by the Brangwyn exhibition at the Robert C. Vose Galleries has caused the management to extend the show another week, or through March 28.

Sales have been numerous in the three branches of Brangwyn's art—paintings, water colors and etchings—and invitations are being received daily from museums and dealers all over the country asking for the exhibition. There are two reasons why the exhibition cannot be shown elsewhere: first, because it is so agreed with the artist; secondly, because from present indications there will not be enough left for another exhibition by the time this one closes.

Boston artists are coming in a constant procession to study the works. Many of them are enthusiastic in their praise of the British painter's talents.

Acquires Portrait by T. W. Sully

PHILADELPHIA—The Pennsylvania Academy of the Fine Arts has acquired by gift the portrait of John Swift, mayor of Philadelphia, 1832-1841 and 1845-1849, painted by Thomas Wilcox Sully, son of Thomas Sully. The father of Mayor Swift was Charles Swift, one of the founders of the Pennsylvania Academy in 1805. The gift is from his grandson in Cincinnati.

To Study Anatomy in a Hospital

DENVER—The Chappell School of Art has arranged for a class in anatomy at the University of Colorado Medical School. Every Wednesday evening the classes in life and commercial art will go to the Colorado General Hospital, where complete facilities for studying the human form and structure will be available.

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Sale at the Anderson Galleries of Rare Works, Many Being of Artistic Subjects — Other Sales

At the Anderson Galleries, March 12, 13, the libraries of the late Edith Kingdon Gould and George J. Gould were sold by order of the executors. A total of \$30,982.75 was realized. Among some of the more important items were:

- 1—"The Comic History of England" (1847), by Gilbert A. A. Beckett; Gabriel Wells. \$310
- 5—"Life of Sir Henry Raeburn" (1894), by William R. Andrew; F. W. Spaulding. \$410
- 32—"Complete Work of Rembrandt" (1897), by Wilhelm Von Bode; W. R. Timken. \$690
- 58—"Oriental Ceramic Art" (1897), by S. W. Bushell; William Helburn, Inc. \$440
- 84—"The History of the Rebellion and Civil Wars in England," by Edward Hyde, Earl of Clarendon (1707); Gabriel Wells. \$880
- 105—"Alphonse Daudet's works, translated by George Burnham, Ives and others, 1898; Lewis Hatch & Co. \$370
- 120—"Les Baisers, précédés du Mois de Mai," poem, by Claude Joseph Dorat. Frontispiece, full-page plate, 23 vignettes, etc., 1770; C. D. Dawson. \$360
- 201—"Indian Miniature Paintings," an important album containing 22 Indian miniature paintings of the XVIIIth and XVIIIth centuries; G. D. Proctor. \$2,550
- 224—"Choix de Chansons mises en Musique," with the portrait of La Borde "à la Lyre," Rosenbach Company. \$825
- 256—"Horae manuscript, French, XVIIIth century, written on vellum, with 9 miniatures in color and gold; Gabriel Wells. \$900
- 257—"Sistine Missal manuscript, written in red and black on 97 leaves of vellum, 1539; Gabriel Wells. \$1,550
- 309—"Diary and Correspondence," by Samuel Pepys, with a Life and Notes by Richard Lord Braybrooke, 1884; W. R. Timken. \$340
- 311—"Opera," by G. B. and P. Piranesi, large collection of the works issued by these celebrated engravers and architects, 1748; Gabriel Wells. \$1,300
- 320—"Hardouyn's "Grandes Heures," printed on vellum, 1500; F. W. Spaulding. \$400
- 321—"Printed horae with autograph inscription by Henry III, 1512; Gabriel Wells. \$1,325
- 358—"William Shakespeare's Works, edited by William George Clarke and William Aldis Wright, with 171 engravings on steel after the Boydell illustrations, no date; Lewis Hatch & Co. \$410
- 360—"Dresses and Decorations of the Middle Ages," with 94 plates and many illustrations, 1843; C. D. Dawson. \$500
- 376—"Robert Louis Stevenson's Works, 27 vols., 1894; B. D. Reigel. \$325
- 401—"Liber Studiorum," by J. M. W. Turner. Frontispiece and 50 mezzotints, London, 1812; R. G. Dunthorne. \$610

CHINESE ART BRING \$17,846
Anderson Galleries, March 13, 14—Chinese porcelains and objects of art from the collection of the late Hans Mueller, Lebanon, Ky. Total, \$17,846. Among the more important items:

- 11—Plate, Yung Cheng, from J. P. Morgan's collection; Metropolitan Museum of Art. \$110
- 41—"Tanto" short sword, about 1850; H. H. Henderson. \$360
- 42—"Tachi" long sword; K. Oshima. \$140
- 58—Teapot, K'ang Hsi; Miss H. Calaliere. \$115
- 63—Kouge box, K'ang Hsi; H. A. E. Jaehne. \$105
- 94—Pair of plates, K'ang Hsi; C. F. Yau. \$130
- 95—Plaque, K'ang Hsi; Miss Elsie Norton. \$120
- 96—Plaque, K'ang Hsi; Elsie Norton. \$120
- 110—Two small wine pots, Ch'ien Lung dynasty; S. H. Sonn. \$160
- 111—Four plates; Francis Ralston Welsh. \$125
- 135—Pair of plaques, Yung Cheng; Francis Ralston Welsh. \$175
- 184—Pair of statuettes, Ming period; M. H. Schuyler. \$700
- 200—Plaque, K'ang Hsi; H. A. E. Jaehne. \$170
- 204—Pair of plaques, Yung Cheng; M. E. Messel. \$165
- 205—Plaque, K'ang Hsi; H. A. E. Jaehne. \$300
- 206—Plaque, K'ang Hsi; H. A. E. Jaehne. \$180
- 224—Plaque, K'ang Hsi; H. A. E. Jaehne. \$500
- 225—Plaque, K'ang Hsi; H. A. E. Jaehne. \$500
- 226—Vase, K'ang Hsi; Metropolitan Museum of Art. \$290
- 231—Pair of famous six-border plates, Yung Cheng; C. F. Yau. \$460
- 233—Shallow bowl, Yung Cheng; Miss H. Counihan, Agent. \$280
- 245—Statuette, K'ang Hsi; Arthur Hoe. \$400
- 246—Statuette, K'ang Hsi; Joseph Larocque, Jr. \$250
- 247—Pair of statuettes, K'ang Hsi; Miss L. A. C. Mearns. \$300
- 250—Pair of figures, Ch'ien Lung; H. A. E. Jaehne. \$1,200
- 253—Pair of plaques, K'ang Hsi; M. H. Schuyler. \$425

MERRELL COLLECTION, \$3,253
Anderson Galleries, March 17—Collection of old chintzes and toiles de Jouy, gathered in France and Italy by Elinor Merrell, New York. Total, \$3,253.50. Among the more important items:

- 87—Stamped panel, quilted, French, about 1800; Order. \$112.50
- 137—Stamped Jouy panel, French, about 1800; Miss Counihan. \$185
- 138—George Washington historic kerchief, probably French, about 1790; Mrs. C. I. Blair. \$137.50
- 141—Hanging, French, 1788; E. F. Collins, Agent. \$145
- 150—Resist print curtain, early XVIIIth century; Miss H. Counihan, Agent. \$142.50

New York Auction Calendar
AMERICAN ART GALLERIES
Madison Ave. and 57th St.

March 30, 31, afternoons and evenings, and evening of April 1—The private library of the late Francis R. Arnold of XIXth century English and American authors.

ANDERSON GALLERIES
Park Ave. and 59th St.
March 23, 24, afternoons and evenings—Entire library of a New Jersey collector (lately deceased), removed from East Orange, N. J. March 24, afternoon—Selections from the libraries of Harry Glemby and Col. De Witt Willcox.

March 24, 25, afternoons—Printing library of Oscar A. Morgner, Brooklyn, including the origin and history of printing, bookbinding, paper manufacture, etc.

March 25, 26, 27, 28, afternoons and evenings—Furniture and objects d'art from the Hotel Nederland, New York, of Mr. Karl Freund, and the remaining objects from Mr. Freund's exhibitions of interiors during the last two years. Also paintings and objects of art from Sion House, Twickenham, England, as well as early American furniture from the estate of the late Henry D. De Puy, Easton, Md.

WALPOLE GALLERIES
12 West 48th St.
April 1, morning and afternoon—Collections of Rousseau and Fenechon architecture from the property of the Countess von Holstein-Rathou of Copenhagen. Messrs. J. Langdon Schroeder, W. Parish, and others.

Works by European and American Masters in Philadelphia Sale
PHILADELPHIA—This season is without precedent in the number of important auction sales held here. On March 30 there will be a sale at the galleries of Samuel T. Freeman & Co., 1808-10 Chestnut St., which will comprise many fine examples of Gainsborough, Raeburn, Daubigny, Corot, Cazin, Millet, Homer, Martin, Stuart, Wyant, Redfield, Twachtman and others of the schools of Europe and America.

The collection will be open for exhibition March 26. Catalogues will be mailed upon application. The paintings are from the collections of Victor E. Dessert and Robert F. Woehr.

A Fromentin Sells for \$15,500
PHILADELPHIA—In the sale of paintings from the estates of Emma R. Tilge and Thomas McKean, held at the Philadelphia Art Galleries, Fromentin's "The Arab Horse Thieves" went for \$15,500 to an out-of-town bidder. "Along the Hudson River," by Inness, brought \$640, and a landscape by J. F. Murphy, \$240. "Cobb's Creek," by Daniel Garber, sold for \$180; Fortuny's "Arab Chief," \$145; a portrait by Thomas Sully, \$80, and "The Bathers" by P. J. Rothermel, \$50. A XVIIIth century Gobelin, representing a scene from the life of Solomon, brought \$4,400, and a royal Lehar Kermanshah carpet, 25 by 15 feet, \$3,500.

Connard Now an Academician
LONDON—Those who predicted Philip Connard as the next to be elected to the rank of full Royal Academician were not disappointed, for he shares the honor with an architect, Sir John Burnet, who was responsible for the King Edward VII Galleries at the British Museum. Connard, who is still on the right side of fifty, is a master of technique, whether he chooses to work in the Impressionist manner of Manet or to allow himself to succumb to the fashionable baroque tendencies of the day.

Gilbert's "Eros" for the Tate?
LONDON—Owing to the reconstruction of Piccadilly Circus it will be impossible to replace on that site Gilbert's fountain with the statue of Eros, and it has been suggested that this should be bestowed upon the Gallery of Modern Art at Millbank. Inappropriate as a presentment of the god of love may be to Piccadilly, it is felt that the Circus is incomplete without it, and it is hoped that it may be found practical to erect the statue there without its fountain.

Von Gosen Designs a "Beethoven"
BERLIN—On the occasion of the centenary of the foundation of the Mexican Republic the German colony in Mexico presents that country with a monument of Beethoven. Professor Th. von Gosen, of Breslau, designed the work, an allegorical representation: Jacob wrestling with an angel, a group about 11 feet in height symbolizing Beethoven's efforts to interpret the tragedy of mankind and his struggling and striving with his means of expression.

Jane Peterson Weds M. B. Philipp
On March 18th, at St. Stephen's Church, this city, Jane Peterson, the well-known painter, was married to M. Bernard Philipp, art collector, lawyer and philanthropist.

STUDIO NOTES

Childe Hassam and Mrs. Hassam are spending several weeks in Florida. Susan Ricker Knox is in Kansas City painting portraits.

Sidney E. Dickinson went to Scranton last week for the unveiling of his portrait of Judge Edwards.

Eugene Paul Ullman sailed by the French Line on March 14 for his home in Paris.

Eulabee Dix Becker, at Palm Beach, has finished a portrait on ivory of Mrs. E. T. Stotesbury, and is now painting children of the family.

George Grey Barnard has moved into his new house on Washington Heights, which was built partly with his own hands.

William Meyerowitz had a private showing at the Fox film studios of a film taken of him demonstrating the process of etching.

Matilda Browne has returned from a very successful trip to the Middle West.

Maud Miller Hoffmaster has returned to her home-studio near Traverse City, Mich., after a five-months' sketching trip in Eastern, Southern and Western states.

Daniel Chester French and Mrs. French have gone on a cruise to the Bahamas.

Alson Clark has gone on a sketching trip to Mexico. He sailed from San Pedro down the west coast, landing at Manzanillo, from which port he expects to make his way slowly inland, sometimes by rail and sometimes by mule-back.

Laura Gardin Fraser is rapidly recovering from an operation, for which she came back from Paris, where she was taken ill in the early winter.

Bernice Andrews Fernow, miniature painter, has moved from her studio in Milwaukee to 101 Forest St., Worcester, Mass. She recently completed a portrait of Raymond Henniker-Heaton, of the Worcester Museum.

Alice Judson was in Philadelphia this week arranging for her exhibition at the Plastic Club in April.

Invitations have been issued for the wedding in Washington of Helen Walcott to Cole Youngs.

Benjamin Cratz, of Toledo, Ohio, is spending a month in New York and is staying at the Thorndyke, West 56th St.

Charles W. Hawthorne has gone to Bermuda for a vacation.

Michel Jacobs gave a lecture at the Metropolitan Museum last week for the School Art League on color. His new book, "The Study of Color," was recently published. He plans to go to Europe next month to supervise the translation of his book, "The Art of Color," and will visit France and England.

Peter Naego, a Rumanian artist who has lived for a number of years in Massachusetts and in Albany, N. Y., has recently taken a studio in the Hotel des Artistes, where he is painting portraits. His wife, Anna Frankel Naego, is a sculptor of ability.

J. Phillip Schmand recently completed a portrait of Calvin Coolidge, Jr., for Mrs. Coolidge, who expressed satisfaction for the excellent likeness.

Guy Wiggins, who has spent several months in Europe, mainly in the South of France, will return to New York early in April.

Douglass Fraser will come east from Vallejo, Cal., early in April for his show at the Babcock Galleries.

OBITUARY

EDWARD C. VAN REUTH
Edward Felix Charles Van Reuth, art connoisseur and painter, died at his home, Echodale, on the Harford Road, near Baltimore. He was 88 years old. He was born in Holland. For ten years he studied and painted in the art colonies of Antwerp, Dresden, Brussels, Paris and Berlin.

Importation of Antiques Increasing
PARIS—Antiques constituted the principal export from France to the United States in 1924, according to the figures of the American Consul General. The value of antiques amounted to 221,523,392 francs, against 140,476,394 in 1924. Precious stones were next in the value of exports, increasing from 142,092,460 francs in 1923 to 221,523,292 in 1924.

An Inness Sold in Massachusetts
SPRINGFIELD, Mass.—James D. Gill, art dealer, has sold to a Massachusetts collector a fine middle-period painting by George Inness.

A Poor Artist Finds a Murillo and Sells It for a Large Price

PARIS—"Christ's Vision in the Garden of Olives," by Murillo, was discovered in Nantes in the possession of a portrait painter named Maillard, who previously had been living in poverty.

M. Maillard sold the painting to a private collector of London (it is understood to be Lord Rothschild) for \$30,000. M. Maillard found the picture in an abandoned country house never visited by its owners. He purchased it for a small sum.

Kent Designs a Book Poster

Rockwell Kent has designed a book poster for the National Association of Book Publishers, of which 5,000 copies are being sent to bookstores, libraries, clubs, schools and churches all over the country in order to stimulate an interest in books. The design, which seems to be suggested by the artist's Alaskan series, shows a man reading a book at the window of a log cabin, a window which presents a vista of snow-capped mountains. "Books Make the Home" is the sole wording of the poster.

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OUTDOOR ART SHOWS INCREASE IN PARIS

Many American Artists Frequently
Among Those Who Thus Avoid
the Necessity of Hiring Galleries

PARIS—An increasing number of outdoor exhibitions is noticeable, particularly among American artists. Formerly a few students used to exhibit their works in the streets, propping their canvases against chairs set on the sidewalks or setting up their landscapes against trees. These exhibitions were generally in the nature of a student protest against the high prices of gallery proprietors.

In the last year, however, and especially the last few weeks, these sidewalk exhibits have been breaking out with epidemic rapidity. The present craze was first observed in quarters of Montmartre and Montparnasse and was shortly followed by exhibits along the Avenue de la Grande-Armée and in other parts of Paris.

In almost all of these impromptu "salons" young American artists have been represented, and in a recent showing one Sunday morning in the Luxembourg Gardens the exhibit was comprised entirely of canvases from the brushes of Americans.

The economic reasons underlying such "catch-as-catch-can" exhibits are almost too well known to demand much comment. The unrecognized artist can rarely afford to pay the price, ranging from 1,000 to 3,000 francs, for space, even in a minor Left Bank picture gallery.

Even where he can, he has difficulty in getting some critic of distinction to write the preface of his catalogue. And without this good introduction the unknown artist has little hope of getting any attention from overworked Paris art critics, who find little enough time to see the exhibits of the real celebrities. The result is the street exhibit. Here pictures are sold "direct to the public," and, of course, there is no gallery proprietor to take his slice out of the purchase price.

Newark Museum to Open a School for Workers in Art Museums

NEWARK—A new school for museum workers will be opened on Oct. 1 by the Newark Museum in cooperation with the Newark Library. The opening date of the school will coincide with that of the opening of the new Museum building.

The library is included in the field of study of the students, because, according to a statement just issued by John Cotton Dana, director of the Museum and librarian of the Newark Library, "the fundamentals of library work are much the same as the fundamentals of museum work; and more particularly because the general attitude of a public library toward its clientele is precisely that which is now adopted by the best museums."

"The school will not attempt to equip its students in expertness in any field of art or science. Its purpose is to prepare persons to be fairly helpful in that part of a museum's activities which may properly be called management."

Grand Central Plans Atlanta Show

ATLANTA—Announcement of the second annual exhibition of the art works from the Grand Central Art Galleries, to be held at the Biltmore Hotel, the last two weeks in May, has been made by J. J. Haverty, chairman of the art committee of the Atlanta Chamber of Commerce.

Sell Seventeen Pictures

DETROIT—Seventeen pictures out of 300 were sold at the exhibition of work by Michigan artists which recently closed at the Art Institute.

Violet Wenner Portrays a Lady of Rome



"LA MARCHESA BARDI"

By VIOLET B. WENNER

During a visit to Rome the Baroness Wenner painted this oil portrait of the Marchesa Bardi. It is one of the most admired of her many portraits of persons socially prominent. The picture was exhibited at the Reinhardt Galleries on Fifth Ave., and is now to be seen with recent works by the artist at her studio, 21 East 57th St.

Women's Federation Head Makes Reply

By Mrs. John D. Sherman
President, General Federation of
Women's Clubs

In the letter which Mr. Morris Pancoast recently wrote to the editor of THE ART NEWS, he asks why all the purchases must be made from the Grand Central Art Galleries. Mr. Pancoast was reading an offer of prizes made by the president of the Painters and Sculptors Association, Mr. Walter L. Clark. Mr. Clark believes that the placing of paintings and bronzes by living American artists, in the public schools, would be one of the best things possible for the school children. He feels that such an undertaking would be most helpful in bringing the American artist into daily contact with the public, which is what he should have.

Paintings and bronzes in the schools and the continued effort of placing them there, would mean very much more than appears upon first consideration: The communities making the collections would be interested in the undertaking; the children would certainly profit by the presence of the collections; the artists would benefit by a larger market, and the whole nation would have a closer relationship with the production of the painter and sculptor, very much to the advantage of every one.

The General Federation of Women's Clubs, for twenty years, has carried on an educational program, dealing with the cultural phases of art. Last June, after careful consideration, at the biennial convention, a resolution was passed unanimously, making it a part of their activity—through the art division—to place paintings and bronzes by living American artists in the public schools. In considering this project, the General Federation willingly turned

to the Painters and Sculptors Association, and gladly accepted their cooperation because it is an altruistic, non-profit-bearing organization, having for its sole purpose the furthering of the interest in the American artist, and promoting his sales. Since this is the only association of its kind, the General Federation of Women's Clubs has heartily endorsed the Painters and Sculptors Association.

Why are the paintings and bronzes to be selected by a committee appointed by the Art Chairman of the General Federation of Women's Clubs? is the next question. This organization numbers 2,800,000 women; all of them could scarcely pass upon purchases, therefore, the art chairman is the logical woman to act in this instance. She is a woman whom we believe to be unusually well qualified to serve us in every way. She has visited thirty-seven of the states, and is thoroughly in touch with the needs and conditions which prevail throughout the United States.

The chairman of the art division has had seven years in the old world. She has had art history and art appreciation with the best European authorities in Rome, Florence, Paris, Berlin, and in Oxford, England. She knows the European museums from Liverpool to Athens; she is an authority upon American art, thoroughly in sympathy with the American artists, and with twelve years of service in the art division of the General Federation back of her, we rely upon her judgment and advice.

Then Mr. Pancoast asks: "Have the women of Bryn Mawr, New Haven, Philadelphia, or Atlanta, no taste, no ideas of what they like?" They probably have very excellent taste, and some very definite ideas as to what they like. The General Federation has not said that they could not exercise their taste and declare their ideas. The General

Federation has only said what it was going to do.

"Suppose Trenton, New Jersey, has a talented young painter, when they buy paintings, won't they turn to their home-town boy?" asks Mr. Pancoast. They most likely will. The qualifications which he or any other "home-town boy" should have to be eligible for purchase, is that he must have exhibited in the best exhibitions in the United States.

Should a great society, like an Art Alliance in a large city, sit calmly by, and be "adroitly led by local women's clubs, into buying pictures in New York City?" protests Mr. Pancoast. Any Art Alliance in any large city, is a free agent, and may act as it sees fit, and certainly without advice or coercion, adroitly or otherwise, from the women's clubs.

"Let the poor American Public, that has been told it can't do this, and it can't do that, buy what it likes," adds Mr. Pancoast in conclusion. Very well, say we. But who constitutes THE PUBLIC? Most of the time it has been THEY, and they have done nothing. There is no place in the United States today, where the American art (meaning painting and sculpture) of the last one hundred years can be seen in sequence. The General Federation of Women's Clubs, in this movement, declares itself willing to be a part of the WE, who shall become the part of the THEY to advocate placing paintings and bronzes by living

NATIONAL EXHIBITION CALENDAR

ATLANTA—Annual exhibition Southern States Art League, April 2-29. Address, Miss Virginia Woolley, secretary, 139 Techwood Drive, Atlanta.

BALTIMORE—Twenty-ninth annual Baltimore Water Color Club, March 11-April 5; exhibits received at Baltimore Museum on Tuesday, March 3.

BOSTON—Boston Art Club, March 11-18, paintings by George Bellows, Eugene Speicher and Charles Hopkinson; April 1-18, small pictures by New England artists; Society of Water Color Painters, April 22-May 9.

BROOKLYN—Brooklyn Society of Artists, annual exhibition, April; address W. E. Spader, secretary, 261 Clinton Place.

BROOKLYN—Society of Miniature Painters, seventh annual exhibition in hotel parlors, Montague and Hicks Sts., March 1-30.

BUFFALO—Annual exhibition of the Buffalo Salon of Independent Artists, November, 1925, at Independent Gallery, Main St. Address Drew Griffin, secretary, 96 Glenwood Ave.

CHARLESTON—Charleston Sketch Club, April; address T. R. Waring, secretary, Carolina Art Association.

CHICAGO—Fifth International Water Color Exhibition, Art Institute, May 1-June 4. Entry cards due April 3, exhibits by April 6. Jury meets April 16.

CINCINNATI—Thirty-second annual exhibition of American Art, end of May to Aug. 1, Museum.

CONCORD, Mass.—Concord Art Association, Ninth annual, May 3-June 30; oils and small bronzes; all works invited.

DETROIT—Selected Paintings by American Artists, April 14-May 30, Art Institute.

FORT WORTH—Fort Worth Art Association, Fifteenth annual Selected Paintings by Texas Artists, April 7-May 7; address Mrs. Charles Scheuber, secretary, Carnegie Public Library.

INDIANAPOLIS—Eighteenth annual show by Indiana artists and craftsmen, March 1-29, Herron Art Institute.

LOS ANGELES—Sixth International Print Makers' Exhibition, March 1-29, under the auspices of the Print Makers' Society of California.

MILWAUKEE—Thirteenth annual exhibition, Wisconsin Painters and Sculptors, April or May, Milwaukee Art Institute; address Gustave Moeller, secretary, 1079 39th St.

NEW HAVEN—Annual exhibition New Haven Paint and Clay Club, March 18-April 8. Entry cards must be in by March 2, exhibits received March 9 at Yale School of Fine Arts. Address Elizabeth K. Luquien, secretary, 345 Whitney Ave.

NEWPORT—Art Association of Newport, 14th annual show, July 9-Aug. 8.

NEW YORK—Architectural and allied arts exhibition of the American Institute of Architects and the 40th annual exhibition of the Architectural League of New York, Grand Central Palace, April 21 to May 21. Address Leon W. Solon, secretary, 215 W. 57th St.

NEW YORK—National Academy of Design, 100th Annual Exhibition, April 1-24; special centenary show, in Washington, Oct. 17-Nov. 15, in New York, Nov. 24-Dec. 20.

NEW YORK—Society of Independent Artists, Ninth annual exhibition, Waldorf Hotel, March 6-30.

NEW YORK—Salmagundi Club, Annual water color show, March 14-31; summer show, May 9-Oct. 15.

PHILADELPHIA—Exhibition of Fellowship of Pennsylvania Academy of the Fine Arts, Feb. 13-March 6; annual show by artist members of the Art Club, May to October.

PHILADELPHIA—Pennsylvania Academy of the Fine Arts, 120th annual exhibition of oils and sculpture, Feb. 8-March 29.

PITTSBURGH—Carnegie Institute, Italian paintings from Venetian International, Feb. 3-March 22; French color engravings, Feb. 16-March 29; paintings by Savely Sorine, Feb. 25-March 22; city-planning exhibition, March 2-29; paintings and water colors by Ambrose McEvoy, March 10-April 21; school children's exhibition, March 23-April 15; Pittsburgh loan exhibition of old masters, April 30-June 1; twenty-fourth International Exhibition of Contemporary Paintings, Oct. 15-Dec. 6, 1925.

PORTLAND, Me.—Annual jury exhibition oils, water colors and pastels, April; summer show, July; Portland Society of Art, Sweat Memorial Museum, O. P. T. Wish, secretary.

PROVIDENCE—Forty-sixth annual exhibition of the Providence Art Club, March 17-April 5. Oil and water-color paintings, prints and sculpture.

SEATTLE—Fifth annual exhibition of artists of the Pacific Northwest, conducted by Seattle Fine Arts Society, March 5-April 5.

SPRINGFIELD, Mass.—Sixth annual exhibition, Springfield Art Guild, March 7-29. Paintings, water colors, etchings, drawings, sculpture.

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CONFIRMATION

In another column is printed a translation of an article in *Der Cicerone*, Germany's leading art magazine, criticizing in caustic language the auction sale of the "Professor Paolini" collection at the American Art Galleries. It shows conclusively that THE ART NEWS was right when it pointed out that such auction sales of paintings as that of the Paolini and Cristadoro collections work an injury not alone to the auction establishment perpetrating them, but also to the entire cause of art in the United States. *Der Cicerone* states the case from the European standpoint, without mincing words.

THE ART NEWS cannot help but feel, however, that *Der Cicerone* goes a little bit too far in its pessimism, and especially as to its doubt as to whether criticism will do any good. The sense of injury aroused in the American art world and the sense of distrust which such auctions plant in the minds of Europeans who have art to sell, will provide the remedy.

A NEW TASK FOR ARTISTS

In the recent filing of the will of the late Willard L. Metcalf there came to light a protective clause providing for the destruction of such work as might not measure up to the highest standards of his artistic accomplishments. Already the trustees of the will have determined on the withdrawal of twelve paintings from the public market and have further caused the destruction of a number of early paintings and drawings which had nothing more than a sentimental value. This drastic move sounds startling perhaps to the average citizen who sees the post-mortem salvaging of studio findings a work of almost reverential nature, but it is an action wholly in line with the life-long practices of the artist himself, who ever held the mirror of close scrutiny to his work, and was not afraid of the consequences.

The "bonfire" idea seems a happy solution in an age where the market is so over-glutted with contemporary art works of indifferent merit. The close grasp on a so-called work of art, no matter how humble or undistinguished, is probably part of the general hope that it may be worth something some day; that Time, with its mellifluous touch, will turn the dark horse into a profitable masterpiece. The Italians have an old saying to the effect that Time may temper and tone, but that it has never designed; and it is certainly true that if a picture or sculpture is negligible at the start, no amount of waiting will ever see it shape up into a museum specimen.

The Messrs. Platt, Morgan and Milch must have felt a special thrill as

they set their verdict upon the unworthy members of the Metcalf portfolio. They must have known in carrying out the terms of the will that they were setting a public precedent for the special safeguarding of art, and that their action would be commented on in the four ends of every art center the country over. And what is more, this ceremonial should not be left entirely to the days when the painter has left the studio for ever and ever. There is no reason why the practice of weeding out of closet and rack should not become an annual event in the artist's lifetime—as it now is in the case of some artists—perhaps developed into some solemn rite of purification from unworthy endeavor. It might be made a very cheery and comforting affair, to take place, say, each year at the time of income taxing when the average household seems to need a certain exaltation of the spirit. There is probably no one who has not experienced the curious and subtle joy that comes with having eliminated some useless and valueless object, and the increased sense of value that clings to what has been retained. There is thus much of comfort and courage to be gained from the Metcalf winnowing. The next step is to keep a closer eye upon the deadwood while we are still here, and not leave the whole sifting for our friends to undertake when we have departed.

INTIMIDATION

Readers of THE ART NEWS will remember that last week we told in these columns how an auction house smaller than the American Art Galleries had threatened to withdraw its advertising patronage from the owners of this newspaper unless criticism of auction sales ceased. This firm was told that "THE ART NEWS cannot allow itself to be influenced in its editorial policy by business considerations." Then we proceeded to print, in that same issue, a true account of the auction at the American Art Galleries of the Joseph Cristadoro collection and, in addition, an editorial entitled "Injuring Art." Accordingly, this smaller auction house made good its threat and served notice of the termination of its patronage.

No comment is necessary. Readers will be able to draw their own conclusions as to the motives that led to this attempt to interfere with the liberty of expression of THE ART NEWS.

Reference to this threat printed in this column last week has caused several lovers of art to write letters to the editor congratulating THE ART NEWS for its stand and assuring it of

who declared it a remarkably fine example of that period. This splendid example of the Medfield period by Inness is owned by the Newhouse

European View of an American Auction

Translated from the February number of *Der Cicerone*, the leading art periodical of Germany.

"The battle among restored ruins." That might perhaps be the appropriate name to give to an almost incredible auction sale which did not take place, as one might suppose, in some "Cheap John" auction room in the Great White Way, but at the American Art Galleries, considered (at their own headquarters) the "A-No. 1" art auction house of the metropolis. It was the auction of the Professor Paolo Paolini collection of Rome "consisting of important paintings and sculptures by the famous Italian masters of the Xth to the XVth century," and was solemnized with the greatest

their loyal support. For this we are deeply grateful.

THE NATIONAL GALLERY

The National Gallery of Art in Washington consists at present of a homeless collection temporarily quartered in the National Museum, and of some very handsome designs for a building in the Renaissance style by Charles A. Platt. That there is some hope of giving material form to Mr. Platt's plans is promised by the gradually growing enthusiasm over the idea of carrying the project through. People are writing and talking about the necessity for having a National Gallery; the spot where it shall be placed—a tract about 580 feet wide and 300 feet deep near the Smithsonian Institution, the Freer Gallery and the National Museum—has been determined by Congress; Senator Smoot of Utah, who is one of the regents of the Smithsonian Institution in charge of the administration of the National Gallery, has notified the Senate that he intends to urge the appropriation of funds for the purpose before the next session of Congress. The cost is estimated at \$7,000,000.

The movement is launched, and once launched it will be hard to check. Even for the most ardent advocates of economy, the advantages of having a national collection in the national capital can hardly be assailed. It is not in keeping with our dignity, our prosperity, our loudly alleged interest and supremacy in art that we should have such a collection, not suitably housed. Furthermore, we already have as a very creditable nucleus a collection whose value is estimated at

Galleries in St. Louis, where it is now on exhibition. It has been declared one of the finest examples of the period and is in a perfect state of

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\$5,000,000. Once a building is completed, there will be some incentive to collectors to leave their works of art in a setting that is worthy of them. Collectors of American art will be especially interested, for by its very nature the National Gallery will represent our national achievement, and it is here that the best of our Homers, Ryders, Thayers, Twachtmans and Weirs should find their ultimate place.

There is an article by Royal Cortissoz in the March number of the *American Magazine of Art* describing Mr. Platt's plans. The building, says Mr. Cortissoz, "is to be only slightly smaller than the British Museum. Yielding in scale to the great museums in New York and Boston (as they are planned for their ultimate forms), it is to be larger than the Kaiser Friedrich Museum in Berlin, the Prado at Madrid, the Alte Pinakothek at Munich, and the famous Sculpture Gallery in the Bavarian capital. The National Gallery in Washington is to be full four times as large as the Freer Gallery. These contrasts give some idea of the bulk of the edifice which is being planned to take its place as an integral part of the architectural ensemble on the Mall, worthy in its monumental dignity of the historic aspects of Washington."

We ought to be ashamed that we have not had a national gallery before, but there is this mitigating element in our delay, that the new building will not represent the taste of those darker ages of culture which lie not so far behind us; the National Gallery of Art will be designed by the architect of the Freer Gallery and not of the Smithsonian Institution.

preservation. "The trees and sky are very fine," says Mr. Daingerfield in his endorsement, "and the date (1868) is doubtless correct."

By GEORGE INNESS

St. Louis Galleries Exhibit an Inness Landscape, Painted in the Medfield Period



"MEDFIELD, MASSACHUSETTS"

Courtesy of the Newhouse Galleries

etc., accompanied, to be sure, here and there, by a modest mark of interrogation in parenthesis. But I am afraid there were only a few genuine bidders for their masterpieces, which, as a matter of fact, were mostly only ruined old canvases restored by the magic wand of the Wizard Paolini.

Apparently, many of the numbers were bought in by the owners' agents, scattered among the audience at strategic points. In that way, at least, some quite respectable sale records may have been established for several of the paintings, which will now make it easier to sell them privately "somewhere in the States."

But it remains incomprehensible how the American Art Galleries sponsor such maneuvers. It can only be explained by the short-sightedness of its present management. Apparently, they preferred momentary gain in spite of the permanent loss which eventually must result from such business practices. That is all the more regrettable because the entire antique business of New York will seriously suffer; for the distrust of the public, never quite at rest, will be greatly increased, and just at a time when every one had hope that at last the hoped-for revival of business was at hand.

Small wonder that hard things are being said in the art world about this firm. And, after all, auction houses are to a great extent, if not entirely, dependent on the people who, and not on outsiders. THE ART NEWS, in its issue of December 20th, quite legitimately took the American Art Galleries severely to task. But will it help?

This sale will do harm not only to the firm, but to New York itself in the international market. For it is clear that owners of important art works will not entrust their treasures to a New York sale as long as such things happen. And it is certain that this ill-considered and foolish auction will become known in all the art centers of the world, because, just at that time, many art dealers and experts from abroad were in New York and this sale was their daily topic of conversation. When the American Art Galleries again announce one of their "important sales" and send out their magnificent de luxe catalogue, there will be no one willing to believe them. Even though the old proverb, "Wer einmal luegt, dem glaubt man nicht" ("Liar once, liar always"), is strictly German, the sense of it is also international.

For the amusement of the art public, not for their information, I will quote here a few of the prices fetched at this astounding sale. To publish them in the Auction Supplement of "Cicerone" would only lead us astray. [Here follows a list of prices, already printed in THE ART NEWS.]

These results will surely speak for themselves. Only the fact that this sale took place under the auspices of a well-known firm, as one of the big events of its season, makes it necessary to draw attention to it most emphatically. Otherwise, it would have been the best to ignore it as a ridiculous attempt at trapping greenhorns.

JAMARIN

RARE ART-WORKS & OLD MASTERS

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(ANCIEN HOTEL DU DUC DE MORNAY)

PARIS

PARIS

Nothing is so hard to kill as a legend, this of the "Vie de Bohème" by Mürger, for instance, still lives. With a Picasso adorning its cover, a recent book, "Les Montparnos," making a romance of the Bohemian life of the cosmopolitan habitués of the Dome and the Rotunda, has tried to bring the subject back to life. The title is better than the book. It prolongs the legend of the artist who lives at cafés, a type much more rare than is supposed; since in Paris, as elsewhere, and today as yesterday, the real artist is almost always a diligent worker.

Though he lives in Montparnasse, M. von Nutting, whose exhibition is now taking place at the Galerie Carmine in the rue de Seine, has nothing of the "Montparnos," because, strange to say, this young American painter was not born on the shores of Mar-mora—nor at the Rotonde. He is of old American stock, and counts among his ancestors as many Cavaliers as Roundheads. From the former, without doubt, he has inherited his loyalty to woman and beautiful form, from the second the happy discipline and the obduracy of his art. Modern, his technique is not cubistic, yet without Cubism and with Cézanne he would not be what he is. From year to year, in the Salon of the Independents and the Autumn Salons, and from these to the Salons of the Tuileries, his style has developed and his progress become more sure. His exhibition brings together about forty works. It is composed of portraits, landscapes, and compositions with figures. The number and importance of the last shows the preference of Nutting for this class of painting. Though they form the greater number of his works, it would be wanting in justice not to recognize the worth of his portraits. Besides their documentary interest, which is noticeable—that of Joyce is a proof of this—they have an artistic value which one is not in the habit of finding in this sort of work, for in each case their arrangement poses a problem of composition and solves it.

As to his landscapes, largely constructed and solidly painted, they make us regret that he does not show more of them. But whatever may be the value and appeal of his portraits and landscapes, it is the compositions with figures which best reveal his gifts and his personality. Nothing in these compositions is left to chance; each line and each volume is so placed as to bring it into relation with some other form or volume, either by opposition or balance, in such a way as to produce that harmony of forms and colors which is the basis of every composition worthy of the name; thus their decorative power is considerable, also the serious quality of his technique proves the importance which he rightly attaches to the painter's craft. Without insisting on details, he pushes as far as possible the study of the relation of form and volumes, and upon this point an examination of the pastels in the exhibition will give precise indications of his methods of work and his science of design.

These pastels, though considered by the artist only as documentary, are notwithstanding real works of art and

very pleasing. Like all true painters, Nutting does not attach too great importance to subject—the subject is for him only a pretext for distributing harmoniously in a given space light and shade, but as he is a poet and has the sense of plastic beauty, he makes this light and shade play over the beautiful forms of women and children. The nymphs, naiads and huntresses who live on these canvases have the divine impassibility and plastic beauty of their elder sisters of the great classic epochs, and bring them to mind. Yet this artist is essentially modern, both in the sobriety and precision of his line, and in the economy of his brush work. His palette without being high in key is yet not sombre; its tones are grave, and his color is perfectly wedded to the nobility of the poses and the calm of his compositions. An architectural sense, not common, is the basis of his art, and will certainly find in mural decoration, for which he is particularly fitted, a congenial field of development for his gifts.

It was easy to foresee that the first Dürer exhibition (Marcel Guioit Gallery) would be a success, and so it has proved. Although these prints are well known, one has rarely had the opportunity of studying such perfect examples as those which have been brought together on this occasion, and of procuring a general and comprehensive view of Dürer's work as an engraver. The first part of the exhibition comprised all the prints previous to the year 1506—those executed before his second journey to Italy, about 1495. This first exhibition contained, among other famous examples, "The Rape of Amymone," "The Prodigal Son" and "St. Eustace," together with the small and the large "Fortune." In spite of the beauty of their treatment, which is undisputed, these two nude female figures are perfectly ugly. M. André Blum, the erudite expert who is responsible for the preface to the catalogue, is of the opinion "that they exude an esthetic freedom from all the conventions"; they rather prove that Dürer had not the sense of plastic beauty and that Italy had really little influence on his genius.

From the year 1506 the mythologic and pagan subjects of inspiration that up to that time had found special favor with Dürer disappeared from his work, in which from then onwards religious subjects take an ever-increasingly preponderant place. In addition to the two suites of the Passion (in two sizes), his Virgins, Ecce Homos and Calvaries multiply; it is the period of the St. Antonys and the St. Jeromes, and it is also that of the maturity of his art and genius, of "Knight, Death and the Devil," and the wonderful "Melancholia," which will always be one of the most expressive personifications of human thought in face of the great enigma of fate.

The thirteenth exhibition of the "Gravure Originale en Noir" has just been taking place in the Simonson Galleries. Among the contributors must be particularly mentioned MM. Féau, Le Meilleur, Bruyer, Drouart, Naudin, Jonas, Dauchez, Brouet, Léon, as well as a selection of American artists of great repute—namely, Mrs. Caroline Armington, Messrs. Frank

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Young American Artist Exhibits in Paris



"COMPOSITION"

By MYRON NUTTING

Courtesy of the Galerie Carmine
The mastery of form in this picture has won much praise from Paris critics. The artist, who is exhibiting at the Carmine Gallery, was born in Nevada thirty-four years ago, and resides in Paris.

M. Armington, W. A. Heintzelman, Robert F. Logan, MacLaughlan and John Winkler.

In all ages—at any rate as far back as Egyptian and Greek art—woman has played a preponderant rôle in art and in its development as far as inspiration goes, but it is only in modern times that her rôle has become an active one, in which she has blossomed into the creative artist. But even so, since the invention of painting until the end of the last century, this latter rôle has been assumed very exceptionally. Women artists have doubtless always existed, but the list is short of those whose memories have survived. Beyond a Margareth van Eyck, wife or daughter of Jean, of whom we know little but the name; a Rosalba Carriera, a Vigée-Lebrun, and a Rosa Bonheur come to mind, and the last of this trio owes her success as much to her peculiar circumstances as to her talent. On the birth of Impressionism the woman artist emerged suddenly as by enchantment, and embodied herself in a Berthe Morizot, an Eva Gonzales, and a Mary Cas-

satt, and her numbers increased from day to day. Whether the real reason of this sudden awakening was due in a great measure to the transformation of the manners and customs of the day, at any rate it would seem that Impressionism and the slackening of the classic rules and discipline hitherto followed, that came in the wake of these changes, may itself have played a decisive part, woman indeed having always been more fundamentally independent than man.

However that may be, certain it is that today—without taking into account the "Salon des Femmes Peintres et Sculpteurs," which groups a very large number of members, but includes many more studious pupils than artists of original talent, the number and the talent of women painters and sculptors has increased very considerably. In all types of painting—landscape painting excepted, which up to now has made little appeal as a subject of inspiration to the feminine mind—the woman artist has achieved a veritable mastery of her art. In mentioning only a few of the most famous, I would remind readers

of Mlle. de Boznanska, a recognized genius in portraiture, while Mme. Mela Muter is equally reputed as a figure painter. Mlle. Charny may be said to paint with all the virility of a man, while Mlle. Laurencin has acquired renown among the Modernists. The same mastery in sculpture is to be noted, and from Mlle. Judith Cladel, who worked with Rodin, women have practised sculpture with success. Another pupil of Rodin, Mme. Bardey, should be cited, and Mlle. Jane Poupelet, who is recognized as having attained to mastery.

At certain moments, the number of noteworthy exhibitions of women-artists is greater than the number of exhibitions of their masculine confrères, and such has indeed been the case during the last two weeks. The exhibition of Mme. Fuss-Amoré that has just been taking place in the Galerie Carmine—an active and enterprising new gallery—should have special mention. This interesting artist, whose contributions to the Salon d'Automne and the Salon des Indépendants, are always works of mark, but who has not up to now achieved the recognition to which she is entitled, has not specialized in the figure, landscape or still life. It is a fairly rare case of an artist without prejudices and without narrow limitations. She paints all that pleases her in a way that appears to be very simple, sometimes even slightly clumsy, but which is much more skilful than it would seem. Perhaps the most charming thing about her art is its sincerity and the absolute absence of tricks, of those affectations by means of which so many artists today try to give their work an individuality. Her touch gives an impression of perfect spontaneity and delightful frankness; it is broad and just. Without being harsh, her coloring is rich, and has a sort of merry brightness which is very pleasing. It is difficult to place her, to say what master she resembles, but this is all in her favor, for while not the possessor of striking individuality, she remains ever herself. In common with many present-day artists, she has been attracted by the circus, and in particular by the celebrated clown brothers Fratellini, whom she has represented, either in their box or in the exercise of their art, with a verve and with perfect science. Many artists in painting clowns imagine that they are obliged to dramatize them, or to make them stupidly grotesque. Without thinking about it, she has managed to avoid this double snare by painting them as they are, lively in color, merry, facetious and jolly. On the whole the art of Mme. Fuss-Amoré has something fresh and delicate and sane about it which is communicative and assures her the appreciation of all those who care about unprejudiced painting as one loves a good fruit or a pretty flower.

Mme. Marval—who has also a series of works on show just now (Galerie Druet)—won her laurels several years ago, and enjoys a success which is fully merited, for she is one of the most wonderful painters of the young generation. Nobody can equal her at

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placing a bouquet of flowers on a canvas of 12 or 15 feet square. It is no longer merely a still life but a veritable decorative panel which might form a wonderful design for a tapestry. But it is nevertheless a painting of an unimaginable *brio* and spontaneity, executed with a lightness of touch that has nothing in common with the laborious compositions of the decorators. With its broad, fresh, rapid strokes, her technique is related to that of Matisse and Van Dongen, though she does not in the least resemble them otherwise. The summer watering places are her favorite backgrounds, probably on account of the limpidity of the air and the fact that women are here dressed in the bright colors which appeal to her. Doubtless a further reason is that the seashore is the only place today where it is possible to observe bodies divested of clothing and disporting themselves in freedom, rather than posed on the model's platform in a studio. From these holidays by the sea she has brought back compositions full of discoveries of color and of disposition, as well as remarkably decorative effects.

No *virtuosité*, no brightness in coloring, would draw attention to the canvases of Mme. Marguerite Crissay (Galerie Billiet), but when one has seen them one finds great attraction in their seriousness and their thoroughness, and one's sympathy is at once aroused. Her nudes are constructed and posed with solid durability rather unusual in a woman. Nevertheless the art of Mme. Crissay cannot be said to be virile—which would be no compliment to her—but it is serious and reflective. Year by year the quality of this artist develops more and more and confirms itself more fully. It would not be right merely to say she counts among the best woman painters of the time, it should rather be said she takes her place among the best painters.

With Mme. Irène Agut (Galerie Percier) we penetrate into a domain which

is no longer that of painting properly so-called, into a domain which partakes of fairyland, and which M. Jean Cocteau, in his charming preface, has rightly located in the kingdom of dreams. With inconceivable lightness of touch, and in the most fragile tones of blue and rose, with a sort of childish innocence Mme. Agut paints young girls, with dreamy astonished eyes, sentimental tender maidens with the air of little princesses of legend, and sets one thinking of those others who were the friends of the imitable Andersen. Although her art does not recall that of Marie Laurencin and is indeed totally opposed to it, it may nevertheless be said to be analogous, but while the figures and the harmonies of the latter are somewhat formless and morbid which remind one of the world of elementary spirits, those of Irène Agut, on the contrary, breathe forth a sentiment of charm, innocence and youth which floats in the memory like sweet, half-forgotten dreams.

—H. S. C.

DARMSTADT

Darmstadt intends to arrange, May 1 to Sept. 1, a large exhibition of German art, comprising works of German-Switzerland and Austria. Cologne, Düsseldorf and Darmstadt! Three big representative art enterprises in Germany during the summer. Isn't it too much of a good thing? One admires the activity, but one cannot help being rather skeptical about the final result. And—in a whisper—is it really zeal or partly rivalry among Cologne, Düsseldorf and Darmstadt?

ZURICH

The Kunsthhaus has announced plans for a much-needed additional structure, which will, it is expected, be finished this summer. To celebrate the opening of the new showrooms an international exhibition of art will be arranged.

LONDON

The St. George's Gallery, which is rapidly establishing itself as an art center at which the visitor may make sure of finding work that is worth study (there are, unfortunately, too many at which one can be only too sure of the reverse), is now holding an interesting exhibition of the water colors of P. H. Jowett, an artist who appears peculiarly endowed with the talent for adequately presenting the characteristics of English scenery.

The counties of Cumberland and Westmoreland have inspired many a British artist both in this century and the one that preceded it, and it is this portion of Northern England that has evoked his most eloquent work. In fact, it really needs a North country man to appreciate the quality of humidity which permeates this land of tarns and streams, and it is exactly this feature that is so admirably expressed in the fresh, liquid tones of these drawings. Here and there, as much by choice of subject as by treatment, one is reminded of the water colors of Sir Charles Holmes (now in Holland for the purpose of serving on the commission regarding the authenticity of a Frans Hals and other works certificated by Dr. Hofstede de Groot), but his sense of color is distinctively his own and he has a nice appreciation of the temperamental quality of this type of scenery. In his handling of clouds and tree forms, hills and rivers, he achieves a fine rhythmic design, very valuable in its decorative effect.

An XVIIIth century room that might well have gone to America, so interesting is its pinewood paneling, but which elected to go to the Victoria and Albert Museum instead, has recently been erected at South Kensington in just the same condition as when it belonged to its house in Gloucestershire. The original set of painted papering, with its Chinese decoration of birds and flowers, is still adorning the walls in conjunction with the woodwork, painted in a soft shade of olive green, while still in position are the cornices in Chinese style above the recessed windows. A mass of carved ornament goes to the fashioning of the overmantel, which contains a number of those small brackets for porcelain that later on degenerated under Victorian taste so disastrously and made of the XIXth century overmantel one of the most horrific atrocities ever invented in connection with furnishings. Few exhibits in our museums convey so successfully the spirit and feeling of the XVIIIth century as does this room, torn though it has been from its true environment.

Will the same shocked wonder pervade the Leicester Gallery as invaded Burlington House when the one-man show of Norman Lindsay's work is held a little later on? I remember how the press notices of his contributions to the exhibition of Australian art had the effect of developing a perfect queue, mostly of highly respectable old ladies, around the hectic compositions that so fluttered the doves, not alone of Suburbia, but especially of the customs officials. This show is to consist of water colors executed by him since 1923, and will also include a number of his etchings. It will be interesting to see on what lines his art has developed and whether the slight ebullience of his early work was merely a trait proper to youth. I understand that the academic set in Australia is not altogether pleased to think that London is to have its more modern art represented freely in its midst while the more orthodox painters fail to attract.

Prior to the exhibition of Constantin Guys at the Goupil Gallery little was known here of his work, save to the cultured few. This in some degree has been due no doubt to the fact that this XIXth century artist, unlike the general run of artists of today, avoided publicity wherever possible, so that, although he was in a way the supreme draughtsman in Paris as regards social events during the Second Empire, he did not lead the public life that would have been affected by men who would have cared to exist more fully in the public eye. That he knew the life of his day at many points is exemplified in the immense range covered by his art, a range that was made possible by the divers lines in which his life was cast. A companion of Byron during the Greek war of liberation, war correspondent during the Crimea and later on a familiar figure among the literary world both of London and Paris, he managed in his drawings to extract from every scene into which chance led him its very essence and spirit. His pencil was a critical and rather mordant one, so that his work comes down to us as something more than a record. It is a survey, and in a way a judgment. Perhaps that is why poverty dogged his footsteps throughout his lifetime. Pecuniary

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success is kinder to those who have something flattering to say. In the same exhibition are a number of interesting things of later date, notably some Rodin drawings and a highly classical portrait in pencil by Ingres. Some work by Fantin-Latour does not materially enhance his reputation, and one is inclined to wonder whether indeed it is wholly fair to exhibit drawings which surely can never have been intended by their authors for such a purpose. Such are the penalties of posthumous fame.

Apropos of the Ruskinian principle which attributes the beauty of the old Gothic architecture to the reverential spirit of the workmen by whom it was carried out, I am interested in hearing that the rule laid down by Sir Christopher Wren in the building of St. Paul's Cathedral, to the effect that no workman should be guilty of bad language or light conversation during his labors there, is being perpetuated in the Westminster Catholic Cathedral by one of our most modern of artists, who will allow no one to work with him whose behavior is not in accord with the place. So the age of reverence is not yet dead. —L. G.-S.

MUNICH

After the close of Carnival and of the New Secession one settles down to more regular fare. The galleries are all showing worth-while things for March, and the cards are out for the big annual summer show in the Glass Palace.

Thannhauser has just opened a very interesting exhibition of work by the Munich painter Oskar Coester, a man of obviously unusual imagination and feeling. His earlier portrait and figure compositions, as displayed here, show a fondness for dark schemes with sal-low color, and are strikingly decorative. His recent work becomes more vivid in color, in the somewhat prismatic manner of the pleinairists, but he is no more an Impressionist than was Redon, whom some of these small, dream-like landscapes faintly recall. Most of the places he transcribes are obviously real enough, but somehow, somewhere, they have suffered a sea-change, and these hills and houses are far more rich and strange than any their probable suburban owners are accustomed to seeing.

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Coester's is a highly individual talent, and after seeing his exhibition one understands the esteem in which he is held here.

Upstairs there is a group of small compositions in color, apparently done on paper or cardboard of various tints, by the Swedish artist Nymann-Egbert. They combine such breadth of feeling with such charm of surface that for the moment all painting of more pretentious size seems a mistake. A group of wood sculptures is by the young Munich sculptor, Weiss. An admirable assortment of works by Renoir, Cézanne, Degas, Pissarro, Courbet, Liebermann, Corinth, Caspar Filser et al., fills the other galleries at Thannhauser's.

At Caspari's there is being shown a group of works by Christa Hatvany, a German sculptress whose name is said to derive from a Hungarian marriage. Her most interesting subjects are her animal figures, and in these, as in her portrait busts, she shows great vigor and breadth of treatment. A soundly painted portrait of a girl by William M. Chase in an adjoining room reminds one in its treatment that Chase was a Seibl pupil and a friend of Trübner, and thus an authentic heir to the Munich tradition of an earlier day. Certainly this presumably earlier work looks astonishingly in place here. Apropos of Seibl, a not unimportant work of his earlier middle period was purchased by Herr Caspari in New York of the Fearon Galleries the other day. It is a copy of the fine "Shepherd Scene" of Rubens in the Pinakothek here.

The Ultra-Moderns are, as usual, very much in evidence at the Goltz Gallery. There are Alexander Kanoldt and Carlo Mense, both of Munich, with groups of paintings. Kanoldt is well known as a painter of rubber-plants—whether he is the original rubber-plant painter or not has not been established to date—and of loaves of bread and isolated eggs and fruits on vast expanses of table against large, unbroken spaces of background. The thing is well done, there is no doubt about it; it is in good taste, but somehow leaves one cold. Perhaps there ought to be a club for painters, the world over, who nowadays paint in this style. Mense goes in for water colors in the style of very bad old prints, and oil landscapes in the style of very bad old oleographs. They are undeniably very clever and very droll and not without their effectiveness, but who started this game anyhow? Some of our New York youngsters are up to the same thing and do it every bit as well.

Some good drawings are by the aforesaid Kanoldt and Mense, by the former some admirable landscapes from Italy, and by the latter some unusual figure compositions. Davringhausen has a series of large and effective but very unhealthy-looking figure studies. Two good figure drawings are by our own Maurice Sterne. A whole series by George Grosz gives an adequate idea of the devilish power of this genuine but unpleasant artist. With niggled and thickened pen lines and a schematic way of rendering figures and houses that recalls a child's first efforts he contrives better than any other artist we can think of to convey some of the sickness and hatefulness of modern industrial life, especially as seen in the streets of the modern big city. It is perhaps a one-sided view of the situation, but there are times when one is willing to admit the truth of it all. Whether the artist has propagandist intentions is a matter for discussion. In a sense all genuine art is propagandist in that it means a new way of looking at the world. Artists would probably be suppressed as dangerous radicals if people really paid enough attention to them to know what they were about. One doesn't have to look at the work of this man Grosz long to realize that he is throwing a dynamite bomb right into the middle of Wall Street—or perhaps the street in which the late Hugo Stinnes transacted his business affairs.

—Jean Paul Slusser.

Detroit Institute Acquires Greek Vases



RED-FIGURED KRATER ATTIC, MIDDLE OF 5th CENTURY, B. C.
Among a collection of vases which the Institute has acquired. The Krater, which represents on one side Poseidon moving over the sea in his chariot and on the other three youths exercising in the palaestra, belongs to the period of Phidias.

DRESDEN

The Arnold Gallery has a display of works by Oskar Kokoschka, the young Austrian artist, comprising works of all his periods: about twenty-two paintings, many drawings and water colors. His manner has run violently against popular and critical opinion, and though art circles have grown familiar with his style, this exhibition creates a veritable stir in Dresden. His early portraits are poignant characterizations of the model, incisive and naturalistic portraiture. The artist has been termed the adequate interpreter of modern psychology.

At the Erfurt Gallery are drawings and prints by Max Liebermann and Max Slevogt.

The Richter Gallery is given up to the graphic works of Max Oppenheimer.

Saxon artists of the elder and younger generation have a display of the Kunstverein. Bernhard Kretschmar is a very forceful personality whose works have aroused much interest at a Berlin show. Felix Müller, Böckstiegl, Hettner, Dorsch, Feldbauer and F. Becker are well represented.

The Print Room at Dresden exhibits newly acquired etchings and engravings of the Renaissance period, which are destined to complete the collection initiated and founded 200 years ago. By Lucas Cranach is a woodcut representing St. Catherine, and several engravings by Etienne Delaune are fine examples of the French art of the XVIth century.

The Zwinger, the magnificent structure erected in 1710-22 for Augustus the Strong by D. Pöppelmann, is menaced by decay. This is important not only on account of the beauty and artistic value of the edifice, but also because of the necessity of an adequate installation of the world-famous collection of paintings housed in this building. It will be necessary to remove the greater part of the rich baroque ornaments, which are in an advanced state of decomposition, in order to preserve the structure. The necessary means will be raised through a lottery.

—F. T.

OTTAWA

Miss Dorothy Vicaji has recently completed four very charming portraits of Ottawa residents: Lady Byng, the Hon. E. M. Macdonald, minister of militia and defense; Sir Robert Borden, and Miss Gladys Rogers. One cannot but be impressed with Miss Vicaji's sure draftsmanship, her vitality of line and her faculty of penetrating the veil of material things and showing an interesting glimpse of the personality beneath. Miss Vicaji is to execute several more Ottawa portraits.

Ottawa is glad that Miss Vicaji brought here an exhibition of Runston Vicaji's water colors. Like his daughter, he has the faculty of getting beneath the surface and interpreting the feeling of things. It is one thing to treat hills and trees in a romantic vein, another to take the man-made, even if it is Venice, and make it seem a part of a personal creation. His Venetian boats and lagoons are a far cry from the usual hackneyed type.

A fine exhibition has just been held in the James Wilson Company's Galleries, the work of Faith Fyles. Miss Fyles spent last year studying at Mentone, France, and at Newlyn, England, with Stanhope Forbes. Her pastels are particularly fine.

Mr. Leonard Richmond gave a series of three lectures on art at the Little Theatre under the auspices of the National Gallery. Mr. Richmond was represented in the recent British and Contemporary Exhibition and his pastels have been on view at Wilson's Galleries.

NEWCASTLE, IND.

Thirty-four oil paintings by the "Brown County Group," comprising landscapes, portraits and still lifes, under the direction of Homer Gordon Davison, are on view at the Historical Gallery, March 14 to April 1. Mr. Davison gave a gallery talk March 14.

Helen M. Goodwin received the first award of \$100 for a group of sixteen miniatures at the Hoosier Salon at Marshall Field's, Chicago.

—Eva Gough.

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LOS ANGELES

The sixth annual exhibition of the Print Makers Society of California is on view at the Los Angeles Museum, to continue for a month. The exhibit is international in scope, twelve countries being represented. Benjamin Brown, Frances Gearhart and Howell Brown, president, treasurer and secretary of the Print Makers; H. L. Doolittle and F. Morley Fletcher formed the jury of selection.

The Los Angeles Chamber of Commerce gold medal for the best group by an individual went to Leonard R. Squirrel, English artist, for two mezzotints and a drypoint etching, "Notre Dame—Paris," "Wind in the Willows" and "Sproughton Lock—Suffolk"; the silver medal to Malcolm Osbourne, English, for his drypoint portrait, "Mrs. Heberden"; the bronze medal to John Copley, English, for "The Hill Rake." The silver and bronze medals are offered by the Print Makers Society. The William Alanson Bryan prize for the best American print went to Robert H. Nisbet for his drypoint, "The Hurring River." The prize offered by Mrs. Samuel Storror for the best block print was awarded to John Pratt, English, for "Port of St. Tropez," a color block print.

Two prizes, the William Buma awards of \$50 each, went to Roi Partridge's landscape "Willow Pool" and "Landlopers" by Stanley Anderson, a group of figures. The jury of awards comprised Arthur B. Clark, Stanford University; Nellie H. Gere, University of California, southern branch; Arthur B. Dodge, of the Los Angeles Times; M. Elsass, chairman of the committee on art and education of Los Angeles, and Loren Barton, etcher. There are 383 exhibits.

Robert Vonnob has been holding his annual exhibition at Cannell & Chaffin's. Among the portraits were those of two Los Angeles artists, George Townsend Cole and Harold Swartz.

Paul Lauritz is exhibiting at the Stendahl-Hatfield Galleries. The subjects are Catalina Island and the bay, the Columbia River, and one especially fine picture, "Wind-Blown Clouds."

The Biltmore Salon is showing Impressionist pictures from the Durand-Ruel Galleries, for which they are now the Western representative. The pictures were selected by Nelson Laurvik, formerly director of the Museum of Fine Arts, San Francisco, and now with the Biltmore Salon. A one-man show by Carl Oscar Borg is also offered, which includes some of the best pictures exhibited here this season.

Oscar Anderson, of Gloucester, Mass., is holding his first Western exhibition in the Southby Art Salon.

An exhibition of water colors at the University of Southern California is under the auspices of the Architectural Club. The exhibitors are K. E. Carpenter and F. Tolles Chamberlain, both fellows of the American Academy at Rome; J. E. Garney, Lucile Hinkle and Donald Parkinson.

Cannell & Chaffin exhibit pictures by William Silva, and a group of Gordon Grant's picturesque canvases of the sea and the sailing ships of former days. Miniatures by L. G. Hooper, New York, are also shown.

Sculptors of California, under the auspices of the Sculptors' Guild, are exhibiting at the Southwest Museum. Lou Tellegen, the actor, who is an amateur sculptor, has loaned several pieces for the occasion. The exhibitors are Andrew Bjurman, Ella Buchanan, F. Tolles Chamberlain, Maud Daggett, Stefan de Vrient, David Edstrom, Finn Froelich, Casper Gruenfeld, Fred Humphrey, C. A. Kunou, A. Lesovsky, Marguerita Meyer, Beulah May, Humberto Pedretti, Carlo Romanelli, Cartanio Scarpitta, Lora Woodhead Steere, Marguerite Tew, Frank Wamsley and Harry Weinbrenner. Other exhibitors invited were Frank Ingles and Harold Swartz.

Mrs. Bannell Sawyer is giving a new series of lectures in the foyer of the Biltmore Hotel ballroom. The first is devoted to Rembrandt.

Barker Brothers' Art Gallery is showing pictures by Thomas MacKey, a Scotch painter who exhibited there last year.

The A. E. Little Company, in new quarters, exhibit a large collection of good impressions from the plates of the master etchers.

Loren Barton is showing etchings and water colors at the Ebell Club. —Elizabeth Bingham.

GRAND RAPIDS, MICH.

Paintings by the Guild of American Painters, New York, were shown by the Grand Rapids Art Association. The group has exhibited here before. Among those represented this time were John E. Costigan, G. L. Berg, Walter Farnander, Frederick Detwiller, Arthur Freeland, Henry Eddy, Frank Hazell, Eric Hudson, Oscar H. Julius, Richard M. Kimball, Bela Mayer, Ernest D. Roth, George J. Stengel and H. Vance Swope.

CHICAGO

Miniature theatres executed in England by B. Pollock constitute the latest exhibition at the Art Institute in the Children's Room. The exhibit includes whole sets of scenery, engravings with aquatint pasted on wood. In the early days Flaxman, Blake and Cruikshank were employed to engrave scenes used in such theatres. West, Hodgson, Skelt and others designed the scenery and prints.

Oliver Dennett Grover's large canvas, "St. Mary's Lake, Glazier Park," painted last summer, is hanging in offices just opened by the Great Northern Railway at 131 S. Clark St. The interior represents an observation car. A second exhibit is a painting by F. S. Cozzins, of New York, of a fast clipper ship, the *Oriental*, which sailed between New York and London and the Orient in the 'fifties. A third display is a mountain goat carved from wood by John Clark, a Blackfoot Indian sculptor, whose models of animals have been featured at the Art Institute in annual shows.

"The Hoosier Salon" sponsored by the Daughters of Indiana at the Marshall Field Galleries registered 1,200 visitors the first day, and between 700 and 800 visitors on each succeeding day. Sixteen paintings were sold in the first four days.

The Chicago Society of Etchers sold a total of 500 prints for slightly over \$5,000 during its exhibition closed March 11. A miniature print of an old French fisherman, "Un pecheur de St. Valery," by Arthur W. Heintzelman, priced at \$5, was the best seller, twenty-seven impressions having been sold. Eric Scott's tiny landscape, "Fleury Meudon," priced at \$3, ran a close second with twenty-four. Scott is a young Australian who left a sheep ranch to go to Paris to study. The average price paid for prints was \$12, although figures ranged from \$3 to \$75. Etchers from overseas, not fully comprehending the value of the American dollar, placed their prices extremely low. The miniature etching within a square of three inches was very popular and generally sold for \$5.

Luigi Bonamici, a young painter whose strong interpretations of landscape in California and in France and the Continent has met with approval, is showing twenty-four vivid pictures at the Anderson Galleries in the Congress Hotel. In his own way Mr. Bonamici stands in the ranks with Tito Cittadini, the Argentine painter whose great landscapes of Mallorca are hung at the Art Club. Mr. Bonamici is as profound, but altogether joyous. The Anderson Gallery is brilliant with the sunshine and its reflections on fishermen's sails at French ports, red cliffs, blue seas and the peculiar tones of the California sunlit country. Frederick Grant, a painter of landscapes and decorative panels, has a distinguished show at Anderson's.

At the Arts Club the nine paintings by Hermangildo Anglada y Canarasa is regarded as the club's most brilliant event of the season. "Toreador" and the portraits of Señora Dona Adeline del Caril de Guiradles and of Señora Dona Marieta Gonzales Canarasa are outstanding above the six large canvases of life-size figures of women and one man. William E. Schumacher, a painter of decorative panels of religious subjects, shows nine pictures glorious in color and one piece of stained glass. Tito Cittadini, the Argentine painter, shows eleven landscapes of Mallorca superbly painted on a grand scale.

The Jewish Women's Art Club is conducting an exhibition at the Jewish People's Institute, 1258 Taylor St. The display opened March 18, to continue until March 29. Artists represented are M. P. Steinberg, Graziella Jacoby, William S. Schwartz, Dr. J. D. Klopfer, E. Armin Todros Geller, George Weisenberg, Agnes Clark Winkler, David Bekker, Charles Sachs, Charles R. Philik and Messrs. Deutsch and Jackobs. —Lena M. McCauley.

PORTLAND, ME.

Annual competition for a scholarship by the School of Fine Arts of the Portland Society of Art, is open to seniors in all the high schools of the state. This scholarship gives the winner free tuition at the School of Fine Arts for one year. Drawings may be from cast, life, still life and nature and should be submitted not later than May 11. The award will be made to the student whose work, in the mind of the jury, shows most promise.

Hotel des Artistes, 1 West 67th Street. Studio Apartments: large, \$4,000 to \$5,000; small, \$2,000 to \$3,000. Also small single rooms. Free cooking and refrigeration. Maid service. Swimming in basement. Phone ENDICOTT 8440.

BOSTON

Lithographs and etchings by Albert Sterner are being shown for a fortnight at Goodspeed's Print Rooms. A classic mastery of line is shown in his portraits and in his imaginative compositions, such as the study based on Poe's "Fall of the House of Usher." Also on view is a group of original drawings by early American artists, including Washington Allston, Thomas Badger and others, and examples of many contemporary artists, whose temperament is revealed to the full in many of these preliminary studies for pictures that finally took other form.

Drawings by Lilian Westcott Hale are shown at the Guild of Boston Artists.

At Doll & Richards' are to be seen portrait drawings in charcoal by Kleber Hall, and etchings by Franklin T. Wood. Charles Hovey Pepper's water colors are also on view at this gallery.

Another big Boston show is at the Boston Art Club, where paintings by Eugene Speicher, Charles Hopkinson and George Bellows are on view. Bellows' use of pugilistic subjects, it becomes plain, indicates that this artist discovered a distinct and original American theme. The color that was creeping into his work toward the last is here hinted at clearly. Eugene Speicher achieves a singing vitality and color in all his figure studies. Charles Hopkinson is well represented by his water colors of outdoor scenes and his sympathetic portraits.

At the Casson Galleries are the charming figure pieces by Murray Bewley and landscapes by Maurice Braun. These galleries have recently acquired a very important and hitherto little-known full-length portrait by Gilbert Stuart, of George, the first Marquess of Townshend, born in 1724, and godson to King George I of England. This nobleman attained the rank of field marshal and colonel of the Second regiment of dragoon guards. The canvas is 94.5 by 58 inches, and has been certified by Lawrence Park, the Stuart and Copley expert of Groton, Mass. It is otherwise well authenticated.

Symbolic paintings by Jean-Georges Cornelius are being shown at the Grace Horne Gallery, together with recent water colors by John Whorf, and water colors by Thalia Flora Caravia, a Greek painter who has recently arrived in America.

The Guild of Thread and Needle Workers is holding an exhibition through March 27 at the Society of Arts and Crafts.

Nine paintings by Zuloaga, including the three recently purchased by Governor Fuller of Massachusetts, are being shown in a group at the Museum of Fine Arts. —E. C. Sherburne.

ST. LOUIS

Power O'Malley exhibits twenty-five of his paintings at the Healy Galleries. He is attending the show. Irish landscape, hut interiors and character portraits comprise the list of subjects. "The Old Quarry," the beautiful landscape for which Mr. O'Malley received

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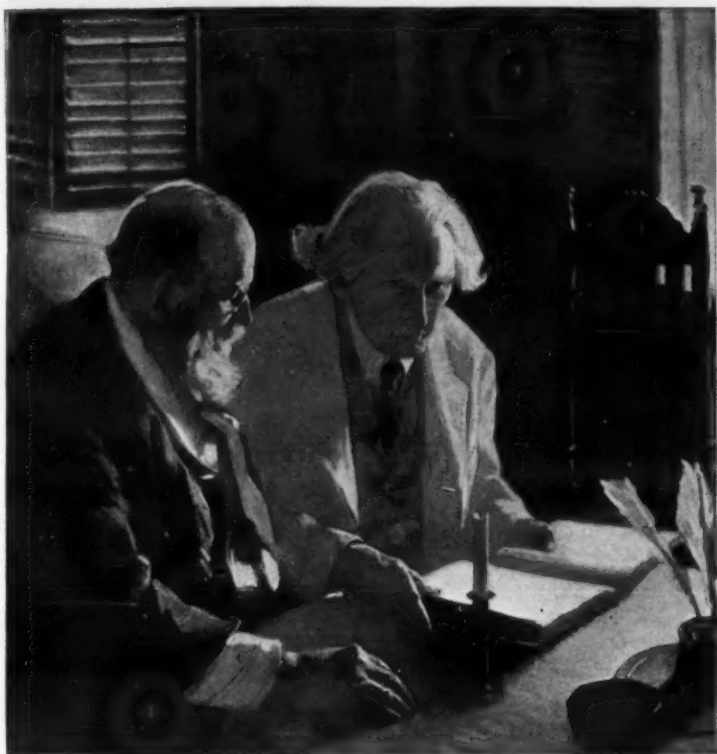
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Indaapolis Acquires a Gertrude Fiske



"THE CLIENT"

By GERTRUDE FISKE

Courtesy of the John Herron Art Institute

The Friends of American Art presented this painting to the John Herron Art Institute, Indianapolis. Before it was hung in the Institute it was shown at the Grand Central Galleries, in the rooms of the Boston Guild of Painters, and in the Pennsylvania Academy.

CLEVELAND

A marble torso of Apollo, of the Augustan period, is the latest addition to the classical treasures of the Museum, and has just been installed in the loggia of the garden court, where the Roman mosaic pavement and several early sculptures will provide the right setting for the figure. Standing 35½ inches high, the piece lacks head, arms, and legs below the knee, but what remains is an excellent example of Roman art. At the right of the god is a triangular column, decorated in classic design and surmounted by a swan, on which rests the broken lyre of Apollo. The swan recalls the old myths of the birds which swam about the island where the sun-god was born. J. H. Wade is the donor.

The museum has announced the dates for the next annual exhibition of Cleveland Artists and Craftsmen as May 4 to June 7. The jury will consist of Mahonri Young, sculptor, who acted last year; Gifford Beal, landscapist, and Henry Hunt Clark, sculptor, etcher, painter and teacher.

Two Innesses, "Sunrise in the Apple Orchard" and "Summer Silence" have been added to the display at the Gage Gallery. "Elinor," by Abbott Thayer, landscapes by Pissarro and Gauguin and Chauncey Ryder, and a gorgeous peacock screen by Lillian Hunter are also shown at this gallery.

At the Korner & Wood Gallery there are several new oils by Ferdinand Burdett, with southern Californian themes. Other oils, nocturnes in blue, with pine or cypress forms making the landscape decorative, are shown by the artist, who is here in person. New bronzes, "Road Builder" and "Fatigued," by Max Kallish, have been added to the exhibition of sculptures by this artist.

—Jessie C. Glasier.

SEATTLE

The tenth annual exhibition of the Artists of the Pacific Northwest opened at the rooms of the Seattle Fine Arts Society, March 5, to continue until April 5. The West Seattle Art Club prize of \$100 was awarded to Clara J. Stephens for her picture entitled "Flower Seller." Alice Robertson Carr received an honorable mention for sculpture. Other honorable mentions were given to works by Elizabeth A. Cooper, Kenneth Callahan, May Warner Cole (two), Helen N. Rhodes, Clara J. Stephens, Charles J. Thorndike, William Harold Smith, Mabel Lisle Ducasse, Annette Edens, Edgar Forkner, A. Helga Hong, Thomas S. Handforth and Walter F. Isaacs.

MINNEAPOLIS

A unique collection of enlarged photographs of Colonial architecture gathered by the Metropolitan Museum of Art, is now on view at the Minneapolis Institute of Arts, where it is being shown in connection with the newly opened American room and special lectures by local architects. The collection, numbering in all 103 photographs, includes all the better-known examples of Colonial building as well as numerous out-of-the-way homes which show the style in all its purity. Practically every Colonial district is represented, from Maine to South Carolina.

WASHINGTON

E. Ambrose Webster, a Provincetown artist, shows eighteen oils at the Arts Club. These canvases, painted in Spain, Southern Italy and Bermuda, show a decided contrast of colors. They are largely experimental in nature and it is believed are the forerunners of more subdued works.

The lower floor of the Arts Club is given over to a display by Anna Heyward Taylor in three different mediums, woodblock prints, water colors and batiks. These subjects, all jungle flowers of British Guiana, are of added interest because of their newness to those familiar only with our native flowers. Her woodblock prints are well worthy of close study both for drawing and coloring. Her water colors are done in a bolder manner.

The Chamber of Commerce invited all Washington artists to exhibit at the Industrial Exposition, which opens at the Auditorium March 21. Two rooms placed at their disposal accommodate about a hundred pictures sent by members of the Society of Washington Artists, the Landscape Club, the Water Color Club, the X Painters, and many independent artists. The committee in charge consists of A. H. O. Rolle, William H. Holmes, Leslie Jackson, Henry K. Bush-Brown, Benson B. Moore, A. J. Schram, Susan B. Chase, Alexis Many and Dorsey Doniphan.

Paintings and etchings by Zorn will be at the Corcoran Gallery from April 1 to 26. At the same time the Corcoran will also display silhouettes by Baroness Eveline von Maydell.

—Ralph C. Smith.

PITTSBURGH

Special attention will again be given to the courses in art this year at the summer session of the Carnegie Institute of Technology. The department of painting and illustration in the College of Fine Arts, according to an announcement, will give intensive six weeks' courses from June 29 to August 7. The work is intended for teachers and supervisors of fine and applied arts in public schools, for commercial art workers, for illustrators, for those working in industries involving the application of art, and for students wishing to develop latent talent or to test their capabilities in the graphic arts.

At the Palette Club eight local artists exhibited until March 15. They were W. R. Shulgold, William Metzkes, Milan Petrovitz, Christ Walter, Sam Rosenberg, William Wolfson, Vincent Nesbert and Raymond Simboli. Each exhibitor showed at least three paintings. Walter had the finest work in the show, his "Nocturne," in the opinion of the Press.

PEORIA, ILL.

Paintings by Ossip Linde were placed on view at the Art Institute March 2. The display was opened with a gallery tea. Among the canvases are "The City of Gold and Ivory," "At the Gate of the Palace," "Lac D'Amour," "Hills of Southern Spain" and "A Gorge in Andalusia." Other artists represented in the March exhibition are Sara Hess and Frances Keffer.

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HOUSTON

The upstairs entrance hall at the Art Museum is brilliant with a group of water colors painted by S. E. Gideon, a Texas artist. These pictures are, for the most part, transcriptions of bits of rocky coast lines in California and records of architecture in France.

In the main hall is a one-man show by Herbert Dunton. These paintings reach a high level from every point of view. They are decidedly creative compositions rather than impressions, yet rich in actuality. Old cattlemen find memories of the range awakening in their presence, while the lover of beauty is delighted with the decorative quality of the paintings. The style is direct, and technique sure and free from mannerisms. "The Cattle Buyer," one of the seventy paintings which represented this country at the last Biennial in Venice, is in this collection. Mr. Dunton is in Houston, and will leave soon for "a vacation in New York" before returning to Taos.

—Stella Shurtleff.

BALTIMORE

Thirty or more paintings by Anders Zorn went on view at the Museum March 11, on the same day that the annual show of the Baltimore Water Color Club opened with a private view. The Zorn pictures were previously shown in Pittsburgh and Minneapolis.

From the display of sculpture by the late Edward Berge "The Sea Urchin," a bronze fountain, was sold. The purchaser gave the fountain to the Museum until such time as the Municipal Art Commission decides regarding its acceptance as a gift to the public and selects a site for it.

CINCINNATI

The work of the modern Russian artists is at the Art Museum for two weeks. About sixty-five contemporary Russians are represented by 150 paintings. The show has been seen in various cities since its first appearance in New York City.

An exhibit of advertising art is also at the Museum for two weeks. It consists of original drawings and their reproductions in print.

What is described in the *Enquirer* as one of the best local shows of the season is the display of landscapes, portraits and flower studies by William Wiessler at Closson's.

MIAMI, FLA.

The Florida Society of Artists has opened an exhibition at the Brickell Studios, in which a number of well-known artists from various parts of the country are represented. Henry Salem Hubbell, Herman Dudley Murphy, Richard Meryman, Eben Comins, Edmund Tarbell, Howard Hilder and Theodore Spicer-Simson are prominently displayed, the latter showing medallions. Others represented are Ernest Major, William James, Philip Hale, Richard Andrew, Frank Benson, Frederick Bosley, Gertrude Fiske, Lilla Cabot Perry, Howard Smith, Rosamond Smith Bouvé, Charles Woodbury, Arthur Spear and M. Gaugengigl. The group was assembled by Lilla Cabot Perry and Leila Mechlin.

PALM BEACH

The Society of Arts of Palm Beach has been offered a new home by Paris Singer, president of the Ocean and Lake Realty Company. The new building, which will be combined with a theatre, will be completed for the 1926 season.

SPRINGFIELD, MASS.

The Art League is holding its sixth annual exhibition in the City Library Hall, ending March 29. The show comprises oils, water colors, drawings and craftwork. The standard is much higher than in previous years.

The league's prize, \$50, for an artist under 35 years of age went to Ruth F. Rising for "Man With the Fur Vest." The crafts prize was given to S. Evannah Price for "Tea Service and Napkins." Harriet R. Lumis is one of the outstanding exhibitors with four large landscapes with the greens skillfully handled. Her "Feathered Elms" is admirable. J. J. La Valley is happy in "The Lone Elms," Albert N. Francis shows "On Rocky Neck," and Albertus E. Jones, "November." Other exhibitors include Clara D. Davidson, Dorothy B. Jones, James G. McManus, Paul E. Saling, George Thomson, Oscar Anderson, Jessie Goodwin Preston, Carl Rungius ("The Summer Hour"), D. F. Wentworth, George S. Payne, A. M. Graves and Charlotte Kirkham.

ROCHESTER

"The Geneseeans," a group of Rochester artists, are exhibiting at the Brodhead Galleries. The members are John J. Inglis, R. Thomas Maston, Thomas J. Mitchell, Carl W. Peters, C. R. Theuerkauff, Julius Berzevizy and Carl Raschen. Several canvases of each are included, with the exception of Carl Raschen, whose works were not available in time for the opening.

This is the first showing of the club in Rochester. Exhibitions have been held in dealers' galleries in many cities, including Cincinnati, Cleveland, St. Louis, Buffalo and Philadelphia. In the *Herald* Ernest A. Weiss says: "The excellent quality of the work displayed and the possibilities of development revealed by a comparison of the different productions of the artists makes this an important event to all who are interested in the advancement of Rochester art."

NEW ROCHELLE

In the sixth annual exhibition of the New Rochelle Art Association the chief prize of \$100, given by E. Irving Hanson, went to Sophie Schuyler Dey for her portrait of Mrs. Frederick Roosevelt Loney. The portrait is in pastel and is shown in a frame designed and painted by the artist. "Sunny Morning," a Provincetown scene by Mary Kirkup, won the Adolf Grant prize of \$50 given to the best small picture.

Less than eighty entries were hung, but they are all well displayed and the combination, for the first time by the association, of works in all mediums, gives a pleasing variety to the display. Other artists represented include Arthur Covey, Dean Cornwell, Alta West Salisbury, Harold Anderson, Nellie Ozanne, Emma Paul Allen, Elizabeth Driggs, George T. Tobin, J. W. Fenton, Joseph C. Leyendecker and Henry Dey. Mrs. Salisbury shows four pictures, including two recently done in France. Mrs. Ozanne's Woodstock scenes are fine in feeling and display an advance in technique over her previous work. Miss Allen's five water colors are Oriental, imaginative, and suggestive of the Arabian Nights in their colorful charm.

TOLEDO

In the neighborhood of forty oil paintings comprising a joint exhibition by Mrs. Maude Kaufman Eggemeyer and Mrs. Sallie Hall Stetec, were shown at the Mohr Galleries. Landscapes and flower paintings are shown by both artists.

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PHILADELPHIA

The sixth exhibition of the Ten Philadelphia Painters, at the Art Club until April 3, is the most attractively exhibited group shown in Philadelphia this season. Not only is there great variety on the walls, but the ghastly gallery bareness and red plush bench features have all been removed and replaced by comfortable chairs, tables and antique cabinets from Comly's. We have long been advocating such procedure; here we have it and find it good. The south wall—indeed, the whole exhibition—centers in six paintings, the "Phlox and River Screen" and two flower panels by M. Elizabeth Price, who excels in her manner of using gold and silver leaf and oils, and the splendid Western canvases of Mary Russell Ferrell Colton, "Gray Veils of Evening: Painted Desert," "Desert Range," and "Rock of Walpi," in which the spirit and semblance of the great Western desert have been caught without pyrotechnical vulgarity.

There are several marines by Constance Cochrane, winter landscapes by Fern I. Coppedge, portraits by Isabel Branson Cartwright ("After Tea" and outdoor figure group), and works by Theresa F. Bernstein, whose "Stormy Sea—Folly Cove" is eminently successful. Flower studies are by Mrs. Cartwright, Cora Brooks and Helen K. McCarthy, who also shows "Fields of Boothbay." Nancy Maybin Ferguson's "Old House Along the Wissahickon," and Lucile Howard's "The Rainbow: Epervay, France," and her Irish landscapes make a favorable impression.

Arthur Meltzer was awarded the Fellowship prize of \$100 for his landscape, "The Robe of Winter," in the 120th exhibition at the Pennsylvania Academy of the Fine Arts. It was favorably reviewed here when the annual opened.

The Stewardson prize in sculpture, \$100 for the best study from life produced in eighteen hours' work, was awarded to Lipa Rosenweig, of this city. Honorable mention was given the work of Bruce Moore, of Fort Worth, Tex., who is 19 years old. The judges were Edward McCartan and Arthur Lee, of New York, and Samuel Murray, of Philadelphia.

The portrait of the late John Wanamaker by Conrad F. Haesler was unveiled with ceremonies in the permanent headquarters of the Sesqui-Centennial, now in the old building at 5th and Chestnut Sts., where once the United States Supreme Court sat. Mr. Wanamaker was one of the prime movers of the project of exhibiting the country's progress in art.

Mary Russell Ferrell Colton has returned to Philadelphia after several years' residence in the Indian country of Arizona and Colorado.

The Pennsylvania Museum purchased eighty-eight Japanese weapons in the sale of the Edmund G. Hamersley collection at Freeman's Gallery, March 10. They will soon be on view in Memorial Hall, Fairmount Park.

Illustrations by Frederic Anderson are on exhibition at La France Art Institute.

The Pennsylvania Academy of the Fine Arts has purchased from the Temple fund for its permanent collection "The Village Stream" by Hugh H. Breckenridge.

The Graphic-Sketch Club's Saturday morning classes for children are proving a great success. Boys and girls draw from life and from antiques under the direction of Maurice Molar-sky. This is part of the School Art League activity here under direction of Mrs. Mary E. Marshall, 1904 Spruce St. There are now about 1,500 members enrolled. Samuel S. Fleisher is the father and sponsor of this movement. —Edward Longstreth.

SPRINGFIELD, ILL.

At Edwards place portraits in oil by Ada Williamson, a Philadelphia artist, and water colors by Helen Cheney Brown, of Carmel, Cal., were exhibited.

THANNHAUSER GALLERIES

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DENVER

Paintings by fifty American artists, sent on tour by the Macbeth Galleries, New York, are at the Public Library, March 6 to 31. At Chappell House are water colors and drawings in ink of Southwestern scenes by Dorothy Kent.

Mr. and Mrs. Charles Kassler, Jr., have been busily engaged during the winter in extending their work and studies in Santa Fe, N. M., where they are occupying the John Sloan house.

Fourteen works by Enrico Licari, sculptor, were on view at the Public Library, beginning March 1, under the auspices of the Denver Art Museum. Some of his portraits, especially those of children, were well received.

Robert Garrison has been commissioned to complete some half-dozen interior plaques for the further ornamentation of the new South Side High School. He supervised the design and construction of the exterior figures, which were cast in terra cotta and are to be installed as soon as the building has been completed.

Advocates of increased interest in art and the erection of a museum in Denver have been enheartened by the generous gift to the Denver Art Museum of a memorial fund of \$50,000 by Miss Florence Martin in honor of the late Major and Mrs. William Cooke Daniels. The interest of the fund is to be used to establish the Cooke Daniels memorial lectures.

MILWAUKEE

Miss Charlotte Partridge, curator of the Layton Art Gallery and head of the Layton School of Art, arranged an exhibition of Wisconsin art in the La Crosse Chamber of Commerce. It is under the auspices of the Art Association of La Crosse and includes oils by Gerrit V. Sinclair, Francesco Spicuzza, Raymond Stelzner, Stella Harlos, Mrs. Susan Cressy and Philip Matajovic. Those who exhibit water colors are Emily Groom, Stella Harlos, Mabel Key and Helen Hoppin.

Pictures by Wisconsin artists have been hung in the second quarterly exhibition of the Milwaukee Journal Gallery of Wisconsin Art in the public lounge on the second floor of the Journal building. At the first display a pastel by Francesco J. Spicuzza was sold. In addition three other works were indirectly sold. Among the exhibitors now showing are Austin Saecker, Fred C. Hilgendorf, Jewel Krueger, Raymond Stelzner, Esther Christensen and Oeter Rotier.

The Art Students' League, organized a year ago, exhibited the work of students at the studio, 211 Mason St. Oils by Shomer Lichten, a crayon sketch by Carl R. Holty, and paintings by Gustav Moeller, instructor-member, were among the works shown.

SPOKANE

More than 100 water colors and etchings by Childe Hassam and Joseph Pennell were shown at the Public Museum for one week.

NEW YORK EXHIBITION CALENDAR

Ainslie Galleries, 677 Fifth Ave.—Exhibitions by A. Sheldon Pennoyer, Isabel Whitney and Sybil Dowie, to March 31.
Anderson Galleries, Park Ave. and 59th St.—Exhibition by John Marin, Alfred Stieglitz, Charles Demuth, Georgia O'Keeffe, Marsden Hartley and Paul Strand, to March 28.
Arlington Galleries, 274 Madison Ave.—American and foreign paintings.
Art Center, 65-67 East 56th St.—Ninth annual textile design competition of Art Alliance, to March 31.
Babeock Galleries, 19 East 49th St.—Paintings by Herbert Meyer, to March 31.
George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Gothic carvings in wood and stone, iron work and stained glass, on view daily except Monday.
Brooklyn Museum, Eastern Parkway.—Collection of modern British prints, March 22 to April 30.
Brooklyn Society of Miniature Painters, Hotel Bossert, Montague and Hicks Sts., Brooklyn.—Seventh annual exhibition, to March 30.
Brunner Galleries, 27 East 57th St.—Paintings by Kikoine.
D. B. Butler & Co., 116 East 57th St.—Old marine prints, to April 1.
City Club, 35 West 44th St.—Paintings by Jane Peterson, to April 2.
Daniel Gallery, 600 Madison Ave.—Paintings by Campendonk, under the auspices of the Société Anonyme, beginning March 23.
Dudensing Galleries, 45 West 44th St.—Paintings selected from the Art Students' League exhibition, to April 1.
Durand-Ruel Galleries, 12 East 57th St.—Paintings by Karl Anderson.
Ehrich Galleries, 707 Fifth Ave.—Flower paintings by Frank Galsworthy, to March 31.
Fearon Galleries, 25 West 54th St.—Exhibition of paintings by French masters of the XIXth century.
Ferargil Galleries, 37 E. 57th St.—Exhibition by the Garden Club of America, to March 28.
Grand Central Galleries, 6th floor, Grand Central Terminal.—Paintings by Van Dearing Perrine, to March 24; paintings by Walter Beck, to March 24; portraits of American artists, by Wayman Adams.
Holt Gallery, 630 Lexington Ave.—Paintings by Jean Jacques Pfister, to March 31.
Kennedy Galleries, 693 Fifth Ave.—Old English color prints, principally after George Morland.
Kingore Galleries, 668 Fifth Ave.—Portraits by Baron Dobhoff and paintings by Clo Hade.
Kleykamp Galleries, 707 Fifth Ave.—Ancient Chinese art.
Knoodler Galleries, 14 E. 57th St.—Etchings by Rembrandt, beginning March 23.
Kraushaar Galleries, 680 Fifth Ave.—Exhibition of landscape architecture by Charles Downing Lay, to March 28.
Adelaide J. Lawson, 134 West 4th St.—Paintings by the artist, to March 31.

John Levy Galleries, 559 Fifth Ave.—American and foreign paintings.
Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.
Macbeth Galleries, 15 East 57th St.—Paintings by E. W. Redfield, to March 23; landscapes by Daniel Garber, March 24 to April 13.
Metropolitan Museum, Central Park at 82nd St.—Chinese paintings; recent accessions of Egyptian art; Greek athletics, illustrated by originals, casts and photographs; fifty drawings from the Museum collection.
Milch Galleries, 108 West 57th St.—Recent paintings by Bruce Crane, March 23 to April 11.
Montross Galleries, 550 Fifth Ave.—Paintings by American artists.
N. Y. Public Library, 42nd St. and Fifth Ave.—Prints by Americans of European scenes, to March 31; manuscripts from the Morgan Library, portraits by Jacques Reich, wood engravings by W. G. Watt and contemporary French prints.
Nordic Arts Studio, 53 West 48th St.—Northern arts and crafts.
The Pen and Brush, 16 East 10th St.—Paintings by Dorothy Byard and etchings by Margery Ryerson, to March 29.
Pratt Institute, Ryerson St., Brooklyn.—Glass and mosaics by Nicola D'Ascenzo, to March 25.
Ralston Galleries, 4 East 46th St.—Paintings by I. Maynard Curtis.
Rehn Galleries, 693 Fifth Ave.—Paintings by Leon Kroll, to March 28.
Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Garden and park sculpture by Southam and Doubinsky, to March 28.
Roerich Museum, 310 Riverside Drive.—The new Helena Roerich wing, with recent paintings from Asia by Roerich.
Salmagundi Club, 47 Fifth Ave.—Exhibition of water colors and pastels, to March 31.
Scott & Fowles Galleries, 667 Fifth Ave.—Sculpture by Eli Nadelman.
Arnold Seligmann, Rey & Co., 11 East 52d St.—The Claude Anet collection of Persian and Indo-Persian miniatures, to April 15.
Jacques Seligmann Galleries, 705 Fifth Ave.—Portraits by John da Costa, direction of Marie Sterner, to March 28.
Sherman Studio, 28 East 85th St.—Paintings by Margery Ryerson, to March 31.
Society of Arts and Crafts, 7 West 56th St.—Bronze vases from the Clewell Studios, to March 28.
Society of Independent Artists, Waldorf-Astoria Hotel.—Ninth annual exhibition, to March 30.
Wildenstein Galleries, 647 Fifth Ave.—Bronzes by Edward McCartan.
Max Williams, 538 Madison Ave.—Ship models and old prints.
Women's City Club, 22 Park Ave.—Flower paintings by members of the National Association of Women Painters and Sculptors.
Howard Young Galleries, 634 Fifth Ave.—American and foreign paintings.

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